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JAINISM IN RAJASTHAN

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जीवराज जैन ग्रंथमालाका परिचय

सोलापूर निवासी ब्रह्मचारी जीवराज गौतमचंदजी दोशी कई वर्षोंसे संसारसे उदासीन होकर धर्मकार्यमें अपनी वृत्ति लगा रहा थे। सन् १९४० में उनकी यह प्रबल इच्छा हो उठी कि अपनी न्यायोपार्जित संपत्तिका उपयोग विशेष रूपसे धर्म और समाजकी उन्नतिके कार्यमें करें। तदनुसार उन्होंने समस्त देशका परिभ्रमण कर जैन विद्वानोंसे साक्षात् और लिखित सम्मतियां इस बातकी संग्रह कीं कि कौनसे कार्यमें संपत्तिका उपयोग किया जाय। स्फुट मतसंचय कर लेनेके पश्चात् सन् १९४१ के ग्रीष्म कालमें ब्रह्मचारीजीने तीर्थक्षेत्र गजपंथा (नासिक) के शीतल वातावरणमें विद्वानोंकी समाज एकत्र की और ऊहापोह पूर्वक निर्णयके लिए उक्त विषय प्रस्तुत किया। विद्वत्सम्मेलनके फलस्वरूप ब्रह्मचारीजीने जैन संस्कृति तथा साहित्यके समस्त अंगोंके संरक्षण, उद्धार और प्रचारके हेतुसे 'जैन संस्कृति संरक्षक संघ' की स्थापना की और उसके लिए ३००००) तीस हजारके दानकी घोषणा कर दी। उनकी परिग्रहनिवृत्ति बढ़ती गई, और सन् १९४४ में उन्होंने लगभग २,००,०००) दो लाखकी अपनी संपूर्ण संपत्ति संघको ट्रस्ट रूपसे अर्पण कर दी। इस तरह आपने अपने सर्वस्वका त्याग कर दि. १६-१-५७ को अत्यन्त सावधानी और समाधानसे समाधिमरणकी आराधना की। इसी संघके अंतर्गत 'जीवराज जैन ग्रंथमाला'का संचालन हो रहा है। प्रस्तुत ग्रंथ इसी ग्रंथमालाका पंदरहवाँ पुष्प है।

प्रकाशक
गुलाबचंद हिराचंद दोशी,
जैन संस्कृति संरक्षक संघ,
सोलापूर

मुद्रक
शारदा प्रेस,
मंगलूर-१.

स्व० ब्र० जीवराज गौतमचन्द्रजी, सोलापूर.

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General Editors' Preface

The Jaina contributions in shaping the cultural trends and in enriching the wealth of civilization of India are quite significant. Jainism is an all-India religion in the sense that Jaina monks and house-holders have played a striking role in different parts of India in shaping the religious, social and political events in different periods of Indian history; and even today, the Jainas who number more than twenty lakhs are scattered all over the country. Jaina caves, temples and holy shrines have their architectural and artistic value; and the Śāstra Bhaṇḍāras, i. e., collections of Mss., contain rich literary material which is of special importance for the study of Indian literature and languages.

The Jainological material is so rich and varied and so much extended in time and space that it is well-nigh impossible to take a detailed survey of it at a stretch, in one volume, on an all-India basis. Under the circumstances, there have appeared a number of books which devote themselves to the study of Jainism in its various aspects in different parts of India. A few of them may be noted here: *Studies in South Indian Jainism* by M. S. R. IYYANGAR & B. SHESHGIRI RAO, Madras 1922; *Jainism in North India* by C. J. SHAHA, London 1932; *Mediaeval Jainism* by B. A. SALETORE, Bombay 1938; *Jainism and Karnātaka Culture (*originally *Jainism in South India)* by S. R. SHARMA, Dharwar 1940; *Jainism in South India & Some Jaina Epigraphs* by P. B. DESAI, Sholapur 1957; *Jainism in Gujarat* by C. B. SHETH, Bombay 1953; *Jainism in Bihar* by P. C. ROY CHOUDHURY, Patna 1956; *Jainism in Orissa* (in Hindī) by Dr. L. N. SAHU, Aliganj 1959.

These monographs clearly indicate that there is abundant material for the study of Jainism: its past and present, in different areas. There is scope for similar attempts in other areas as well.

In this volume Dr. KAILASH CHANDA JAIN has taken a survey of Jainism in Rājasthān from the earliest times to the present day. Jainism, in his opinion, has proved itself a great cultural and dynamic force under the liberal patronage of the heroic Rajput rulers who were a great support to Jaina monks and laymen who, in their turn, enriched the cultural heritage of the area. Earlier scholars like TOD, OJHA, NAHAR and others have touched this aspect in their accounts of Rājasthān. Lately, Muni JINAVIJAYAJI, Shri

NAHATA, Dr. KASHALIWAL and others have brought to light the wealth of valuable Mss. in Jaina Bhaṇḍāras of Rājasthān. Dr. KAILASH CHAND has tried here to present a systematic and authentic account of Jainism in Rājasthān. After mentioning his sources, he recounts the historical role of Jainism under different dynasties of Rājasthān. The Jaina monastic and social organisations were subjected to various dividing tendencies which are duly dealt with. He presents a detailed survey of Jain Art, Architecture and Śāstra-Bhaṇḍāras. He also gives an account of Jaina monks and statesmen who were a pride of the society.

Such attempts of regional survey of Jainism are quite necessary to assess the value of Jainism as a religious force in the cultural history of our land. The J. S. S. Sangha had already published *Jainism in South India* by Shri P. B. DESAI; and it was at the suggestion of the late lamented Dr. A. S. ALTEKAR that the present work was undertaken for publication in the Jīvarāja Jaina Granthamālā. It was very kind of Dr. KAILASH CHAND that he placed this thesis in its revised form (originally approved for the Ph. D. degree of the Rajasthan University in 1956) at our disposal to include it in the present Series; and for this, the authorities of the Granthamālā offer their sincere thanks to him.

The General Editors record their thanks to the Members of the Trust Committee and Prabandhasamiti for their zeal for Jainological research and their generosity in undertaking such publications which have limited sale. It is hoped that works of this type will induce other scholars to undertake the study of Jaina history, culture and literature.

Sholapur
22—6—1963

A. N. UPADHYE & H. L. JAIN.

PREFACE

The early traces of Jainism in Rajasthan are found from the second century B. C., but from the eigth century onwards, Jainism became a great cultural and dynamic force under the liberal patronage of the heroic Rājpūt rulers, who extended their helping hand to the Śrāvakas of the neighbouring regions against the marauding foreign invaders. It is on account of this fact that a large number of Jaina temples and Grantha-bhaṇḍāras of the medieval period are found in Rajasthan.

Scholars have already utilised the vast available Jaina sources in writing the history of Rajasthan. Col. JAMES TOD, the pioneer historian of Rajasthan, made use of this material with the guiding help of the Jain Yati GYAN CHAND. Mahāmahopādhyāya Pt. OJHA and Shri P. C. NAHAR took great pains in discovering a large number of invaluable Jaina inscriptions. Muni JINAVIJAYAJI, Shri Agar Chand NAHATA and Dr. Kastoor Chand KASALIWAL brought to light a number of rare manuscripts which proved to be of immense help for reconstructing the history of Indian literature in general and Jaina literature in particular. Dr. Dasharath SHARMA critically examined the Jaina sources in writing the Early History of the Chauhānas. All these sources on Jainism are scattered and there was no independent work so far written. To meet this requirement, the present work was taken up by the author on the suggestion of his esteemed Professor Dr. M. L. SHARMA.

This work is an humble effort on the part of the author to present as clear and lucid as possible a picture of Jainism in Rajasthan. In preparation of this thesis, a lot of new material consisting of inscriptions, sculptures and manuscripts was discovered; and all this throws new light on the existing facts of history. Still there is abundant material lying untouched in different parts of Rajasthan. It is hoped that the present attempt would open new avenues of study and research in this subject.

This work is divided into seven Chapters. The first Chapter deals with the sources of the thesis. The second Chapter is concerned with the historical role of Jainism. In this Chapter, it is pointed out how Jainism flourished under the patronage of different ruling dynasties. The third Chapter is related to the divisions and subdivisions of Jainism. For the first time, it throws new light on the origin of several Saṁghas, Gaṇas,

Gachchhas, Castes and Gotras among Jainas. There are legendary accounts about their origin. All these have been critically examined in the light of the data discovered from several inscriptions and Praśastis. The fourth Chapter is related to Jaina Art. Certain peculiar features of the Jaina art have been discussed in this Chapter. The fifth Chapter deals with Jaina literature composed in Rajasthan. The sixth Chapter gives a brief description of the Śāstrabhaṇḍāras with special reference to the important and rare manuscripts. The seventh Chapter is concerned with Jaina monks and statesmen, who contributed to the progress of Jainism. In conclusion, the contributions of Jainism to Rajasthan in different spheres have been discussed.

In the preparation of this volume, I am under a deep debt of gratitude to my supervisor Dr. M. L. SHARMA, whose constant guidance has greatly contributed to its early completion. To my examiners Dr. A. S. ALTEKAR and Dr. Nilakantha SASTRI, I am indebted for many valuable suggestions. I also express my profound respects to Pt. CHAIN SUKHDASJI, Principal, Jain Sanskrit College, Jaipur, without whose help this work could not have been completed. My thanks are also due to Shri Agar Chandji NAHATA of Bikaner, who readily offered many valuable suggestions on this work.

The author is deeply indebted to Dr. H. L. JAIN and Dr. A. N. UPADHYE, the General Editors of the Jīvarāja Granthamālā, for undertaking the publication of this work. Dr. UPADHYE went through the press copy and corrected the proofs more than once, in spite of his multifarious and pressing duties. I am also grateful to the Trustees of the Jīvarāja Granthamālā for their interest in publishing this volume. I am highly obliged to my teacher Mr. M. L. GUPTA, Head Master, Mahavir Jain High School, Jaipur and to my friend Mr. K. S. RAJORA, Lecturer in Political Science, Govt. College, Ajmer, for going through my manuscript.

The system of transliteration adopted by me is the same as found in Archaeological Reports. But I have followed the ordinary spelling of proper names, and diacritical marks have been sometimes omitted in case of the place names. The author more than any body else is conscious of many defects and blemishes, specially typographical, which have crept into the book. For these, he craves the indulgence of the readers.

Alwar
25th Nov. 1962

KAILASH CHAND JAIN.

DEDICATED

TO

THE SACRED MEMORY

OF

My Late Professor

Dr. A. S. Altekar

ABBREVIATIONS

1. APJLS = Arbudāchala Pradakshiṇā Jaina Lekha Saṁdoha.
2. ARRMA = Annual Report, Rajputana Museum, Ajmer.
3. A. S, I. An. Rep. = Archaeological Survey of India, Annual Report.
4. CII = Corpus Inscriptions Indicarum.
5. EI = Epigraphia Indica.
6. GOS = Gaekwad's Oriental Series.
7. HOO = History of Osavālas.
8. IA = Indian Antiquary.
9. JASB = Journal of the Asiatic Society of Bengal.
10. JBBRAS = Journal of the Bombay Branch of the Royal Asiatic Society.
11. JBORS = Journal of the Bihar and Orissa Research Society.
12. JGG = Jaina Grantha aura Granthakāra.
13. JGPS = Jaina Grantha Praśasti Saṁgraha.
14. JSAI = Jaina Sāhitya aura Itihāsa.
15. JSLS = Jaina Śilālekha Saṁgraha.
16. JSSI = Jaina Sāhityano Samkshipta Itihāsa.
17. NJI = Nāhar Jaina Inscriptions.
18. NPP = Nāgarī Prachāriṇī Patrikā.
19. PLS = Prāchīna Lekha Saṁgraha.
20. PRAS. WC = Progress Report of Archaeological Survey, Western Circle.
21. PS = Praśasti Samgraha.
22. RB = Rājasthānī Bhāratī.
23. RJSBGS = Rājasthāna ke Jaina Śāstra Bhaṇḍārom kī Grantha Sūchī.
24. SBE = Sacred Books of the East.
25. SBM = Śramaṇa Bhagavān Mahāvīra.
26. SP = Śodha Patrikā.
27. SVRSSG = Śrīmad Vijaya Rājendra Sūri Smāraka Grantha.

JAINISM IN RAJASTHAN

JAINISM IN RAJASTHAN

CHAPTER I

SOURCES

Jainism has played an important role in the history of Rajasthan from the earliest times to the present day. It was not only patronised by the rulers and members of the ruling families, but it received also the warm support and had an appeal to the heart of the massess. The contributions of Jainism are apparent in all aspects of the cultural heritage of Rajasthan which abounds in Jaina antiquities. There are numerous Jaina temples which are fine specimens of art and architecture and have beautiful sculptures. Numerous Jaina inscriptions unfold the history of this land. Jaina monks tried for the social uplift of the masses; and they also enriched the local languages by their literary works. But these sources are widely scattered and many of them have remained unexplored. No work has been written so far to trace out the history and influence of Jainism in Rajasthan. To elucidate this subject, an attempt has, therefore, been made in this thesis by using all scattered materials in a comprehensive and correlated manner.

These sources may be broadly divided under these heads: (1) Archaeology; (2) Literature; and (3) Writings of the foreigners.

(1) ARCHAEOLOGY: (a) Epigraphy: The inscriptions form the most reliable source of our information. There are discovered by me about two hundred Jaina inscriptions in the various parts of Rajasthan and over a thousand have been already discovered by other scholars mainly by GAURISHANKAR HIRACHAND OJHA and PURAN CHAND NAHAR. The earliest inscription seems to be belonging probably to the fifth century B.C.[1] They are incised on rocks, pillars and images, both of stone and metal. They are written in Sanskrit, Prākrit and Rājasthānī and sometimes in a mixed language. The inscriptions upto 600 A.D. are in Brāhmī script, those from 600 to 900 A.D. mostly in the Kuṭila form of it, and the remaining are written in Devanāgarī script. A good many of them throw a flood of light on the religious, social and political conditions of the periods under review.

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1. *Bhāratīya Prāchīna Lipimālā*, p. 2. According to Dr. SIRCAR, it is not a Jaina inscription but his views do not seem to be tenable; See JBORS, March 1954, p. 8.

In some of them the names of the contemporary rulers and their ministers have been mentioned and the genealogies of the ruling dynasties are given.

These inscriptions are chiefly valuable for the religious history of the period. They give us information about the Jaina Church organization which was divided into several branches such as Saṁgha, Gaṇa and Gachchha. A complete and connected history of the Gachchhas is impossible without their help. They mention names of the teachers of the various Gachchhas, inauguration ceremonies of the numerous temples etc.; and the inscriptions tell us when the several Jaina castes and their Gotras came into existence.

(b) Monuments: The old Jaina temples and images are another important source of religious history. They show the extent and popularity of Jainism in Rajasthan at different periods and also indicate the stage which the Jaina architecture and iconography had reached.

(2) LITERATURE: (a) Literary works: The earliest literature of Jainism is devoted exclusively to religion and philosophy. The *Kalpasutra*, *Āchārāṅga-sūtra* and *Uttarādhyayana-sūtra* represent a very early period of Jainism. The Jaina literary works which were written in Rajasthan belong, however, to a later period. They throw much light on the condition of Jainism in this state. The *Jambūdīvapaṇṇatti* of Padmanandi written in about the tenth century A.D. at Bārā in Kotah State, *Kuvalayamālā* of Uddyotana written at Jalore in 779 A.D., *Pravāsagītikātraya* of Jayānanda written in 1370 A.D., *Guruguṇaratnākara Kāvya* of Somachāritra Gani written in V.S. 1541 and *Digvijaya-Mahākāvya* of Meghavijaya of the 18th century are of special importance.

(b) Historical Writings: There are some ancient historical writings from which we may draw certain conclusions after their critical examination. The *Dvyāśraya* and *Trishashtiśalākāpurusha-charitra* of Hemachandra are useful for the history of Jainism under the Chālukyas. The *Prabhāvaka-charitra* of Prabhāchandra Sūri written in V.S. 1361 and *Purātanaprabandhasaṁgraha* of Rājaśekhara written in V.S. 1405 contain numerous interesting anecdotes about several Jaina monarchs and saints. The *Vastupālacharitra* written in the 15th century by Jinaharsha and *Vimalacharitra* written by Lāvaṇya-samaya in V.S. 1568 are useful for the history of the faith during this period. The *Darśanasāra* of Devasena written in V.S. 909 throws a great

deal of light on the origin of the Saṁghas in the Digambara church. The *Upakeśacharitra* written in V.S. 1393 is useful for Jaina history.[1] The *Yugapradhānāchārya Gurvāvali* of Jinapāla Upādhyāya written in V.S. 1305 is a reliable source of history about the lives of the Jaina saints. The *Karmachandra Vaṁśota Kīrtana Kāvyam* of Jayasoma of the 17th century supplies us a mine of information about the life of Karma Chandra and the condition of Jainism in the Bikaner State.

(c) Praśastis: The Praśastis are as important as the inscriptions, but they do not belong to the early period. Probably, the practice of writing the Praśastis started from about the 8th or the 9th century; but very few specimens have survived. From about the 12th or 13th century, it became the general practice. They invariably mention the time when they were written. They refer to the rulers in whose time they were composed. They give us the information about the various existing Saṁghas, Gaṇas and Gachchhas and their teachers. They mention the genealogy of the donor, his caste and Gotra. They indicate the liberality of the people, which was responsible for the preparation of so many copies of the manuscripts. These Praśastis are the most valuable source for reconstructing the history of Jaina Literature in particular and of Indian Literature in general.

(d) Paṭṭāvalis: The Paṭṭāvalis form some trustworthy source of history. They contain description of the incidents from the lives of the various saints who lived in different periods. The important Paṭṭāvalis are the *Kharataragachchha-paṭṭāvali*, *Tapāgachchha-paṭṭāvali*, *Mūlasaṁgha-paṭṭāvali*, etc. They mention the origin of the different sects into which, in course of time, the Jaina church organization was divided. The information given in them is not always absolutely correct and precise; and they are very helpful, provided they are critically used.

(e) Vaṁśāvalis: Some Vaṁśāvalis are helpful for the history. They give the origin of the different castes and their Gotras. They also give a lot of insight into the lives of some well-known persons born in certain Jaina communities. Sometimes, they yield important information regarding the political history of the period. The regaining of Jodhpur

1. It has not been published yet. Muni JNANA SUNDARAJI has taken much help from it in writing the book namely *Śrī Bhagavān Pārśvanātha kī Paramparā kā Itihāsa.*

from Shershah by Māladeva with the help of Tejā Gaddhaiyā is known to us from a Vaṁśāvali.[1]

(f) Tīrthamālās and Tīrthastavanas: These are recorded accounts of the saints who went along with the Chaturvidha Saṁgha (fourfold Saṁgha) for the pilgrimage from place to place. They used to travel sometimes alone by themselves. The *Vividhatīrthakalpa* of Jinaprabha-sūri, written in about the 14th century A.D. and the *Tīrthamālā* of Saubhāgyavijaya are important from the point of view of the biographies of certain Jaina saints. They contain an account of the construction of the temples and the installation of the images. The *Stavana* of Kanakasoma gives an account of the destruction caused to the images of Sirohi by Turasamakhān.[2]

(g) Letters and Documents: Letters and documents are a reliable source of contemporary history. Considerable correspondence passed between the Jaina Āchāryas and the rulers of Rajputana in medieval times. The rulers also allotted lands to the Jaina Achāryas for the construction of temples. The relevant documents are in the possession of the Jaina monks. Impressed by the services of the Jaina statesmen, the ruling chiefs of the different states of Rajasthan granted them certain Sanads or grants which are in the possession of their descendants.

(h) Vijñaptipatras: These are the invitations, sent to Jaina Achāryas by Jaina Saṁghas of a particular community for the next Chāturmāsa. These letters are also meant to atone for the acts of commission and omission of the members of a Saṁgha and to convey their good wishes for the whole of humanity. These are useful from several points of view. They usually give, in a pictorial form, the description of the locality from which they are issued. The local events given in them are of considerable value for the local history. They provide us with interesting details regarding arts and crafts, professions etc. of the localities with which they are concerned. The pictures given in them are useful for the history of Jaina art. They also throw a lot of light on the social and religious conditions of the period. They have been issued from the cities such as Jodhpur, Bikaner, Udaipur, and Sirohi.

(i) Illustrated Manuscripts: Several illustrated copies of the manuscripts have been preserved in the Jaina Grantha Bhaṇḍāras at Jaisalmer.

1. *Anekānta* Vol. 2, No. 6, p. 249. 2. *Bīkānera Jaina Lekha Saṁgraha*, p. 27.

Bikaner, Jaipur, Nagaur etc. They indicate the art and culture of the people They also vividly depict the artistic and religious achievements of the people; and as they are dated, they enable us to draw in outline the history of Jaina. paintings in the wider perspective of Indian painting.

(3) WRITINGS OF THE FOREIGNERS: The writings of Greeks, of Yuan Chwang and Arab travellers which throw very interesting light on the religious conditions existing from the very early times to the tenth century A.D., have been utilised in this thesis, because they make frequent references to Jainism in Western India.

CHAPTER II

HISTORICAL ROLE OF JAINISM

The region now known as Rajasthan was, according to certain geologists, once a deep sea. As a result of certain sudden saismic changes, the sea disappeared and its bottom rose up. Of course, this must have happened in very remote past. This region has always had its importance in Indian history. Bairāth in the Jaipur district is mentioned in the *Mahābhārata*[1] as the place where Arjuna served the local chief for a long time. It was a place of importance in the time of Aśoka who inscribed his important directions on a piece of rock there. Mount Ābū and the town of Bhīnamāla have each a history of its own. Chittore has played an important part in our political history since the sixth century A.D. Mandor also was equally well-known till Jodhpur became the capital of the region. There are several other places which were centres of art, learning and general culture before the erst-while states of Rajasthan were set up.

It seems that in the time of Aśoka, Bairāth which occupies a central position in Rajasthan, was selected as the provincial centre for the propagation of Buddhism but no trace of this religion has survived except the Bhābru edict and a few statues found here and there. The dominant religions of this area have been Hinduism and Jainism. Hinduism must have spread from the north not long after the Aryan penetration of India. It has existed here since the dawn of Vedic civilization with all its later forms. Jainism

1. *Mahābhārata, Vol. 3.* Virāṭa Parvan.

was known in Rajasthan since the time of its very inception. Of course, it must have had ups and downs but it had a continual existence from the eighth century A.D. onwards. We find sufficient material indicating that Jainism had reached every corner of Rajasthan. Its followers were always comparatively richer and more influential. Its doctrines are harmless and non-aggressive. It has, therefore, commanded respect even from those who did not regularly follow it.

JAINISM DURING THE PERIOD OF MAHAVIRA: The historic period of Indian History starts nearly from about the time of Mahāvīra. Actually, Jainism remained confined to the east at this time though its contact with Rajasthan is known from the later sources. There is the inscription of 1276 A.D. which begins with a verse which tells us that Mahāvīra in person came to Śrīmāla.[1] This is supported by *Śrīmāla Māhātmya*, a work of about the thirteenth century A.D. which gives an account of the dissemination of Jainism in Śrīmāla. Disgusted with the behaviour of the Brāhmaṇas of Śrīmāla, Gautama Gaṇadhara went to Kashmir where he was converted to Jainism by Mahāvīra. After his return to Śrīmāla, he converted the Vaiśyas to Jainism and composed the *Kalpasūtra*, *Bhagavatīsūtra*, *Mahāvīra Janmasūtra* and other works.[2] An inscription of 1369 A.D. found on the door of the chief shrine in Jīvantasvāmi Śrī Mahāvīra Jaina temple at Mungasthala *mahātīrtha*, 4½ miles west of Ābū road shows that Lord Mahāvīra visited *Arbudabhūmi* and an image was consecrated by Śrī Keśī Gaṇadhara during the 37th year of of the life of Mahāvīra.[3] These statements are of a very late time and therefore, cannot be easily relied on. But from them, it can be inferred that in the 13th century A.D. Jainism was considered a very old religion in Rajasthan.

The most substantial evidence for the existence of Jainism in Rajasthan of the 5th century B.C. is the Baḍalī inscription,[4] the oldest inscription so far discovered. This inscription mentions the name of the place Mājhamikā which may be identified with Mādhyamikā near Chittore mentioned by Patañjali in *Mahābhāshya*.[5] At present it is known as Nagarī. The *Mājhamikā* branch of the Jaina church organization mentioned in the

1. PRAS.; WC.; 1907, p. 35.
2. *Śrīmālapurāṇa*. pp.633–663.
3. APJLS., No. 48.
4. NJI., No. 402.
5. *The History of Rajputana*, Vol.1, p. 110.

Sthavirāvali of the *Kalpasūtra* became famous after the place name of Mājhamikā. Priyagrantha, the second pupil of Susthita and Supratibuddha, founded this branch in about the 3rd century B.C.[1] An inscription of about third century B.C. has been discovered at this place. Its meaning is as follows 'constructed for the well-being of all living beings.'[2] This inscription may be probably of the Jainas. From these evidences, it seems that there were Jainas in Rajasthan at this time.

JAINISM UNDER THE MAURYAS: Jainism continued to make gradual progress under the Mauryas. From the strong Jaina literary traditions and epigraphical evidence, Chandragupta Maurya is considered to be the Jaina emperor.[3] He undoubtedly ruled over a vast empire. As Aśoka is credited in his inscriptions with only one conquest viz., that of Kalinga, it is reasonable to hold that the empire over which Aśoka ruled was mostly the creation of his grandfather, Chandragupta. The inscription of Aśoka, discovered at Bairāt in the centre of Rajasthan, clearly proves that this region was also ruled by Chandragupta.

Chandragupta made great efforts for the dissemination of Jainism. He is said to have performed the consecration ceremony of the images of many temples. In a village of Ghānghāṇī, at a distance of 18 miles from Jodhpur, there is an old temple of Pārśvanātha. In V.S. 1662, many images were discovered in the tank of this place. By chance, the poet Sundaragaṇi went on pilgrimage to this place and saw the inscription on the image and examined it. He is said to have read the inscription by the miraculous power given to him by the goddess Ambikā. He immediatly composed the poem on it. According to it, Samrāṭ Chandragupta made the golden image of Pārśvanātha and its *pratisthā* was performed probably through Śruta-Kevalī Bhadrabāhu.[4] This evidence is of a very late period and so there is much doubt about its correctness.

After Chandragupta's abdication, his son Bindusāra came to the throne. He seems to have followed the faith of his father. Aśoka succeeded Bindusāra on the throne. His early faith seems to be Jainism, the faith of his forefathers; but afterwards, he became a Budhhist by the influence of the

1. SBE., Vol. 22, p. 293.
2. *Udaipur Rājya kā Itihāsa*, p. 354.
3. *The Early History of India*, p. 154. (See also F. N. 3.)
4. *Bhagavān Pārśvanātha kī Paramparā kā Itihāsa*, p. 273

Buddhist saint Tishyarakshita and his wife. When he was converted to Buddhism, he was still tolerant towards other religions, especially to Jainism. He built cave dwellings of the Barābara Hills near Gaya for the Ājīvikas, more or less a sect of the Jainas. There are frequent references to liberality for the Ājīvikas and Nirgranthas, the Jaina sects, in his inscriptions. This clearly shows that next to Buddhism, he was the follower of Jainism, the religion of his ancestors.

When Kuṇāla lost his claim to the throne of Magadha on account of his blindness, his son Samprati was declared as the rightful successor by Aśoka. The existence and succession of Samprati, the grandson of Aśoka, although not verified by epigraphic records, is supported by a considerable body of traditions, both of Jainas and Buddhists.[1] Under the influence of Suhastin, the leading saint of the Jaina community under Mahāgirī, Samprati was converted to Jainism. He tried to spread Jainism by every means in his power, working as hard for Jainism as Aśoka had done for Buddhism. He is, therefore, regarded as a Jaina Aśoka. According to Jaina scriptures, he had decided to rinse his mouth in the morning, only after hearing the news of a new temple having been built. Besides, he got all the old and existing temples repaired and set up into all of them the idols made of gold, stone, silver, brass and of a mixture of fine metals and performed their 'Añjanaśalākā' ceremony, i. e., declared them fit for worship. Within three years and a half, he got one hundred and twenty five thousand new temples built, 36 thousand repaired, twelve and a half millions of idols consecrated and 95 thousand metal idols prepared.[2] This seems to be only a hyperbolic description. But he seems to have built a number of Jaina temples even in Rajasthan which was included in his empire. He is said to have celebrated the installation ceremony of the image of Padmaprabha at a place named Ghāṅghāṇī, through Ārya Suhasti in V. N. S. 203.[3] TOD attributes an old temple at Kumbhalmera to Samprati. This temple is discribed by TOD in this way. "The design of this temple is truly classic. It consists only of the sanctuary which has a vaulted dome and a colonnaded portico all round The architecture is undoubtedly Jaina, which is as distinct in character.

1. VINCENT SMITH: *Early History of India*, pp. 202–203 (See also F. N. 1.)
2. T. L. SHAHA: *Ancient India*, Vol. 2, pp. 293—294.
3. *Bhagavān Pārśvanātha kī Paramparā kā Itihāsa*, p. 273.

from the Brahmanical as their religion. There is a chasteness and simplicity in this specimen of monotheistic worship, affording a wide contrast to the elaborately sculptured shrines of the Śaivas and other polytheists of India. The extreme want of decoration best attests its antiquity, entitling us to attribute it to that period when Samprati Rājā, of the family of Chandragupta, was paramount sovereign over all these regions. The proportions and forms of the columns are especially distinct from the other temples, being slight and tapering instead of massive, the general characteristic of Hindu architecture, while the projecting cornices which would absolutely deform shafts less slight are peculiarly indicative of the Takshac architect."[1]

Dr. BHANDARKAR contends that TOD is wrong in ascribing this temple to the second century B.C. It is quite improbable that the Jaina temple may have been designed by Grecian artists or that the taste of the artists among the Rājaputs may have been modelled after the Grecian. It appears to have been left in an unfinished condition. TOD however is quite wrong in ascribing this temple to 200 B.C. The style of its pillars closely resembles that of Tejapāla's temple at Delavāḍā on mount Ābū. The construction of this temple cannot be possibly placed earlier than the 13th century A.D. and was probably later even than this.[2] Any how, the local people believed that it was extremely old.

At Nādalāi there is a Jaina temple dedicated to Ādinātha. On the seat of the image is engraved an inscription dated V. S. 1686 which speaks of its being rebuilt by the whole Jaina community of Nādalāi. The temple was originally erected by Samprati.[3] In the 17th century, the Jainas at Nādalāi believed that the temple was built by Samprati; so there was an old tradition to this effect.

Besides this, Samprati took other steps for the propagation of Jainism. From the Jaina books,[4] we know that he started a Sangha from Ujjain to Satrunjaya in the company of Suhasti with 5000 Śramaṇas. This Sangha must have passed through southern Rajasthan. He is also said to have convoked a council for the propagation of Jaina religion under Suhasti. He sent out religious teachers for the propagation of Jainism.

1. *Annals and Antiquities of Rajasthan*, Vol. 2, pp. 779—780.
2 PRAS. WC., 1901 p. 41. 3. NJL, Vol. 1. No. 856.
4. *Bhagavān Pārśvanātha kī Paramparā kā Itihāsa*, pp. 289—290.

ACCOUNT OF THE GREEK WRITERS OF WESTERN INDIA: The Greek writers supply very valuable information about the Indian philosophers whom Alexander met. STRABO makes mention of two sects of philosophers one called the Brachmanes and the other Germanes.[1] Brachmanes represent the Brāhmaṇas and the Germanes is evidently a corruption of Sarmanes which represents the Sanskrit *Śramana* (a Jaina ascetic). But the question is who these people were. Some say that these are Buddhist saints, but they seem to be Jaina saints because they have been described as naked, and they are called by the name Gymnosophists. Nakedness is a special characterstic of Jaina monks. PLINY says that their philosophers whom they call Gymnosophists, are accustomed to remain in one posture with their eyes immovably fixed on the sun from dawn to dusk and to stand on the burning sands all day long now on one foot and now on the other.[1] One ONESICRITUS says that these sages went about naked, inflicted hardships on themselves and were held in highest honour and when invited, they did not visit anybody but requested the persons concerned to come to them if they wanted to participate in their conversion.[2] This description applies to Digambara Jaina monks.

The Greek observers found women studying philosophy along with men. But they all led a life of extreme austerity.[2] And as the Brāhmaṇas did not generally admit their women to their philosophy, these women must have been, therefore, probably the nuns of the Jaina church.

Among these sages, one was Kālnos who accompanied Alexander probably to instruct him in the matters of religion. His real name, according to PLUTARCH, was Sphines; and he received the name Kālnos among the Greeks because in saluting the persons, he used the word Kale. It is probably the Sanskrit form Kalyāṇa which is commonly used in addressing a person and signifies good, just or distinguished. When he became ill at Pasargadi, this being the first sickness he ever had, he put an end to his life in his seventy third year without heeding the entreaties of the king.[3] This type of voluntary death is specially found among the Jainas. The *Ratnakaraṇḍa Srāvakāchāra* (Chap. 5) of Samantabhadra (about second century A.D.) dilates on *sallekhanā* which consists in abandoning the body for the accumulation of merit in calamities, famines, extreme old age and incurable diseases.

1. MCCRINDLE: *Ancient India*, p. 68; F. N. I. 2. Ibid. p. 72. 3. Ibid. p. 73.

The Indian sages, according to the Greek writers, have been divided into two categories (1) the Brāhmaṇas and (2) Śramaṇas. The Brāhmaṇas succeeded by right of birth to this kind of divine wisdom as to a priesthood. They are one family, the descendents of one father and mother. The Śramaṇas, on the other hand, are taken from all Indian castes differently from all who wish to give themselves to the study of divine beings.[1] These saints were probably Jaina saints, because there was no question of caste restriction in Jainism.

These naked Samnoi practise truth, make predictions about futurity and worship a kind of pyramid beneath which they think the bones of some divinity lie buried.[2] This practice is also noticed among the Jainas who used to construct the *stūpas*, specimens of which are found at Mathura.

According to the Greek writers, the society was divided into the five classes in accordance with the occupations. Some cultivate the soil; very many follow war and other trades. The noblest and richest manage public affairs, administer justice and sit in the council with the kings. A fifth class devotes itself to the philosophy prevalent in the country which almost assumes the form of religion and the members always put an end to their lives by burning themselves on funeral pile.[3]

The characteristics and practices of these saints indicate that they were Jaina saints. Jainism was prevalent in Western India on the eve of the coming of the Greeks in India. The Jaina monks and nuns were found in such a large number that they caught the attention of the foreigners. If it is in the border provinces, it may have been in existence even in the adjacent region like Rajasthan.

Jainism continued to flourish in Western India under the foreigners like the Scythians in the first century B. C. The great Jaina saint namely Kālakāchārya wandered in Saurāshṭra, Āvanti and most probably in the western parts of Rajasthan and taught Jainism to the people. Kālakāchārya, had a sister called Sarasvatī who joined the convent. The king Gardhabhilla of Ujjainī was fascinated by her beauty and ravished her. Kālakāchārya being enraged, went to the west of Sindhu and lived with a Śāhī (Śaka) chief over whom he obtained great influence by means of his astrological

1. MCCRINDLE: *Ancient India*, p. 169. 2. Ibid. 183.
3. *Ancient India* as described by MEGASTHENESE & ARRIAN, p. 136.

knowledge. Gradually, he came to learn that his patron and 95 other chiefs who lived in the same locality all obeyed a common overlord. This overlord might have been Mithradates, the Great and his patron Maues. That Mithradates and Maues lived in the first century B.C., is known to us from numismatic evidence. Kālakāchārya persuaded his patron to invade the kingdom of Gardhabhilla with the aid of his 96 fellow chiefs and himself joined the army which marched along Sindha and Gujarāt and besieged Ujjainī. Ujjainī fell and Śakas established their supremacy in Malwa. At that time, Malwa also included the Southern part of Rajasthan as we know both from the epigraphical[1] and numismatic[2] evidences.

After 17 years of Śaka occupation over Ujjain, Vikramāditya, son of Gardhabhilla, regained his kingdom by expelling the Śakas. It is clear both from the numismatic and epigraphic evidences that the Mālavas at this time under Vikramāditya occupied the south eastern Rajasthan. In the age of Vikramāditya, Jainism was a living and active religion; and it influenced the life of the people. Some of the Jaina sources claim Vikramāditya as a convert to Jainism. Then Siddhasena Divākara having caused the breaking of the phallic symbol of Mahākāla in Ujjainī and the appearance of the image of Pārśvanātha enlightened Vikramāditya.[3] According to the Digambara Jaina Paṭṭāvalī Vikramāditya played as a child for eight years; for sixteen years, he roamed over the country; for fifteen years, he performed sacrifices, being given over to false doctrine; for forty years, he was devoted to the religion of the Jaina and then reached heaven.[4] These accounts strikingly resemble the stories of Portuguese Jesuit fathers who claimed that Akbar had embraced Christianity. They contain the truth that Vikramāditya had respect and admiration for Jainism.

In his time, the great temple of Śrī Mahāvīra named Yaksha Vasati was built on the top of Suvarṇagiri near Jālaurapura by a merchant but the fact that it was during the reign of and in the territory of Vikramāditya, shows that the king, if not a Jaina, was at least sympathetically inclined towards Jainism.[5]

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1. Nāndasā sacrificial pillar inscription of the third century A.D. (Udaipur state), see EI, Vol. 27, p. 266.
2. ASIR Vol. VI, pp. 160—183.
3. The *Paṭṭvāali Samuchchaya*, p. 46, 106
4. *IA.*, Vol 20, p. 347.
5. TRIBHUVAN LAL SHAH: *Ancient India*, III. pp. 381—82

In about the first century B.C., Harshapura appears to be in a highly prosperous condition. It may be identified with modern Harsura near Pushkara. The city has been described in the Jaina books[1] in the following manner. "It has three hundred Jaina temples, four hundred mansions, eighteen hundred Brāhmaṇa houses, thirty six thousand *Vanik* houses, nine hundred parks and gardens, nine hundred wells and seven hundred houses of charity." The name of the king is mentioned Subhaṭapāla, but he is not known to history. This statement is based on the works written in about the 17th century A.D. and, therefore, cannot be easily relied upon. But there is no doubt that from about the eighth century A.D., this place was a great centre of Jainism. Harshapura Gachchha originated from this place in about the 12th century A.D.

JAINISM DURING THE KUSHANA PERIOD: The temples, images stone railings, sculptures and the Jaina inscriptions of the Kushāna period discovered at Mathura throw considerable light on the political and social history of North India. The inscriptions are full of the information as to the organisation of the Jaina church in sections known as *Gaṇa*, *Kula* and *Śākhā* and supply excellent illustrations of the Jaina books. Both inscriptions and sculptures give interesting details proving the existence of the Jaina nuns and the influential position in the Jaina church occupied by women. If Jainism had a strong hold in Mathura, it could not have been unknown in the parts of Rajasthan adjacent to Mathura.

Jainism also spread much in the second century A. D. by the efforts of Samantabhadra who was a great Digambara Jaina scholar. According to the Śravana Belagola inscription dated 1050 Śaka era, he beat the drum (literally invited opponents to refute him) at Pāṭaliputra, in Mālwā, in Sindha, in Ṭhakka country (the Punjab) and came to Kānchī in the south and thence came to Karnāṭaka.[2] This statement seems to be based on old traditions. The Mālavas in the Second century A. D. were ruling over the south eastern Rajasthan. Even in the time of Samudragupta, they were almost in the same area. Thus, Samantabhadra seems to have preached Jainism in a part of Rajasthan in the second century A. D. At about this time, it might have spread to Mewar region where Jaina traditions go back to very early times.

1. TRIBHUVAN LAL SHAH: *Ancient India*, III, p. 140.
2. HIRALAL JAIN: *Jaina-Śilālekhasaṁgraha*, Pt. I, No. 54, p. 102.

JAINISM DURING THE GUPTA PERIOD: There are records of the Gupta period which show that the Jainas used to respect the Hindus and their teachers. The Guptas were orthodox Hindus but the best tribute to their administration has been paid by a contemporary Jaina record.[1] An inscription of 432 A.D. of Mathura during the reign of Kumāragupta I records that an image was set up by Sāmāḍhyā, the daughter of Bhaṭṭibhava and the house-wife of the ferryman, Grahamitrapilat at the command of Dattilāchārya of the Koṭṭiya Gaṇa and the Vidyādharī Śākhā.[2] The Udaigiri cave inscription of the reign of this ruler of 425—26 A.D. also states how one Śaṅkara caused an image of the Tīrthaṅkara Pārśvanātha to be made and set up at the mouth of the cave.[3] The Kahaum stone pillar inscription of Skandagupta of 460—61 A.D. commemorates the installation of fine images in a column by a certain Madra.[4] Even in Rajasthan, the remains of Gupta Jaina temple have been discovered. In Dec. 1949, M. S. VATSA, the joint Director General of Archaeology, Government of India, New Delhi, visited Keshoraipatan at the request of National Heritage Preservation Society, Bundi. He was of opinion that there must be buried town of Keshoraipatan which can be traced back to Gupta period. The bricks with the characteristics of the Gupta period have been discovered at a depth of about 25 feet from the surface of the mound. One *Kalpavṛiksha patta* of Jaina mythology and other Jaina sculptures have been found out here. All these facts indicate that there was a Jaina temple here in the Gupta period.

RECORD OF YUANCHAWANG: That Jainism flourished from Taxila to the remotest south in the seventh century A D. is known to us from the writings of Yuanchawang. In Rajasthan, he visited Bhinamāl and Bairāt. From his account, it is clear that Buddhism was in decadence at these places. At Bhinamāl, there was only one Buddhist monastery with about 100 brethren who were adherents of the Hīnayānist Sarvāstivāda School. The population was mostly of the non-Buddhist, and ony a few persons believed in Buddhism. There were some tens of Deva temples and there were the adherents of different religions.[5] At Bairāt also, there were eight Buddhist monasteries in a bad state of ruin with a few Buddhists. There

1. CII, Vol. III, p. 258.
2. EI, XXXVIII, pp. 210—211.
3. CII, Vol. III, p. 259—60.
4. CII, III, p. 65.
5. THOMAS WATTERS. *On Yuanchawang's travels in India*, p. 249.

were about ten Deva temples and the number of non-Buddhists was about 1000.[1] From this account, it may be inferred that there were other religions such as Brahmanism and Jainism in existence along with Buddhism at these places and flourishing.

In the temple of Basantagaḍha, a pair of images of Ṛishabhadeva has been found underground on which is incised an inscription of 687 A.D.[2] This definitely indicates the popularity of Jainism in Rajasthan at the close of the 7th century A.D.

Jainism spread in Rajasthan in the 8th or 9th century A.D. by the efforts of the great scholar named Haribhadrasūri who was the priest of the king Jitāri of Chittore. In his work *Samarāichchakahā*, he throws some light on the condition of Jainism. We are told how a person named Śikhin was invited. His father Brahmadatta who was the minister caused presents to be distributed and a festival to be celebrated in the Jaina temple in honour of the forthcoming ordination of his son, Śikhin. When the day fixed for it came round, he was carried in a palanquin with great pomp.[3] The rivalry between Jainism and Buddhism was very keen in his time.

RECORD OF THE MUSLIM VISITORS ABOUT JAINISM IN WESTERN INDIA: Some information about Jainism is available in the writings of the Muslim travellers who visited Western India in about the eighth or ninth century A.D. Unfortunately, they were not enlightened observers and suffered from a confusion and ascribed every image, temple and sage to Buddhism which is not necessarily correct. The image of Buddha became so popular with them that even the temple of the Sun was believed to be that of Buddha by Bilāduri.[4] Even the European scholars who translated their works, could not distinguish between Jainism and Buddhism.

Abu Zaidul writes: "In India, there are persons who in accordance with their professions wander in the woods and mountains and rarely communicate with the rest of mankind. Sometimes, they have nothing to eat but herbs and fruits of the forest. Some of them go about naked, others stand naked with the face turned to the sun, having nothing on but panther's skin. In my travels, I saw a man in the position I have described, sixteen

1. Ibid. p. 300. 2. APJLS, No. 365.
3. *Samarāichchakahā*, Intr., p LIII, Text p. 187-88
4. *The History of India* as told by its own people Vol. 1, p. 504.

years afterwards, I turned to that country and found him in the same posture. What astonished me was that he was not melted by the heat of the Sun.[1] Nakedness is the creed found among the Jainas though it was not unknown among the Hindus. Most probably, some of them were Jaina saints.

Aśāral Bilād, an author of the 13th century, was not a traveller but he compiled his work from the writings of the earlier travellers. He on the information derived from Miśorbin Muhalhil, author of Ajaibuldan, writes that in the city named Saimur, near Sindhu, there lived infidels who do not slaughter animals nor do they eat flesh, fish or eggs, but there are persons who eat animals that have fallen precipices or that have been gored to death but they do not eat at once that have died a natural death.[2] This type of information indicates that there were two kinds of people namely Buddhists and Jainas.

JAINISM UNDER THE RAJPUTS: Jainism made a striking progress under the rule of the heroic Rājapūt rulers from the eighth century A.D. No doubt, they were mostly the followers of Vaishnavism and Śaivism, but they adopted a generous attitude and felt actively interested even in the progress of Jainism. The popularity of Jainism in the Rājapūt States of Gujarata, Malwa and Rajputana was due to the magnetic influence of the powerful personalities like Hemachandra, the Śaṅkara of the Jainas. The rulers of this time were served by some highly talented Jaina statesmen who could not but evoke sympathy in their masters for Jainism by their loyal and valuable services. The merchants of this class also contributed considerably to the growth and development of their religion by constructing temples and images.

UNDER PRATIHĀRAS: Jainism flourished in Rajasthan under Pratihāras. There is a temple of Mahāvīra at Osiā, constructed in the time of Vatsarāja.[3] This Vatsarāja was contemporary of the author Jinasena who mentions him in the *Harivaṁśapurāna* in 783 A.D. In about 792 A.D. Nāgabaṭṭa, the son of Vatsarāja, became the ruler of Gurjaradeśa. His popular name was Āma. From the *Prabhāvakacharitra,* it is clear that Āma and Nāgāvaloka are one and the same ruler. He married the daughter of Vaṇika whose descendants became Jainas and one of them namely Karmaśāha restored the Śatruñjaya

1. *The History of India* as told by its own people Vol. 1, p. 6.
2. Ibid. Vol. 1., p. 97.
3. A.S.I., an. Ref. 1908-09, p. 108.

Tīrtha in 1530 A.D.[1] He honoured the Jaina teacher Bappasūri and in accordance with his instructions constructed the Jaina temples at several places. In about 840 A.D., Mihirabhoja became the ruler who also patronized Jainism under the influence of Nannasūri and Govindasūri, the disciples of Bappasūri. Kakkuka was the Pratihāra ruler of Mandor near Jodhpur. He was a Sanskrit scholar and patron of Jainism. From the Ghaṭiyālā inscription of 861 of A.D., it is clear that he constructed a Jaina temple.[2]

JAINISM UNDER THE CHAUHĀNAS: By the influence of the Jaina Āchāryas, the Chauhāna rulers also patronized Jainism. Pṛithvīrāja I is known to have been ruling in 1105 A.D.[3] He had golden cupolas put on the Jaina temples of Raṇthambhor.[4] This besides proving his mastery of Raṇthambhor testifies to his liberal views in matters of religion. His son and successor was Ajayarāja. Though he was a devotee of Śiva, he paid due respect also to the followers of Jaina sects. He permitted the Jainas to build temples in the newly founded city of Ajmer, presented a golden Kalaśa to the temple of Pārśvanātha[5] and acted as a judge in the religious discussion between the Śvetāmbara teacher Dharmaghoshasūri and his Digambara opponent Guṇachandra. He was succeeded by his son Arṇorāja, also known as Ānnaladeva, before 1133 A.D. He was a contemporary of Jinadattasūri whom he held in great respect. He visited him at his seat and granted a suitable site to his followers for the construction of a big Jaina temple.[7] Jinadattasūri died and was also cremated at Ajmer in 1154 A.D. After Dādā Jinadattasūri, the place came to be known as Dādābārī or the garden of Dādā. After that, in a number of towns in Rajasthan, the Jaina merchants renamed their gardens as Dādābārīs in respectful memory of the great saint.

After Arṇorāja, Vīsaladeva Vigraharāja ascended the throne in about 1152 A.D. In religious matters, he followed the foot-steps of his forefathers. For Jainas, he built *vihāras*, participated in their religious ceremonies and on the representation of one of their religious teachers, Dharmaghoshasūri,

1. MUNI JINAVIJAYA· *Jaina-lekha-saṁgraha* Pt. II, No. 12. 5. JRAS, 1895, p. 516.
2. *The History of India* as told by its own people, Vol. 1, p. 504.
3. ARRMA, yr. 1934, No. 4.
4. *Catalogue* of the Manuscripts in the Pattana Bhaṇḍāras, p. 316.
5. *Janamana* yr. 1, No. 1. p. 4.
6. *Catalogue* of Manuscripts in Pattana Bhaṇḍāras,p. 316.
7. *Kharatara-gachchha-Bṛihadgurvāvalī*, p. 16.

prohibited the slaughter of animals on the Ekādaśī day.[1] After him, Pṛithvīrāja II became the ruler. It is known from the Bijoliā inscription of 1169 A.D. that Pṛithvīrāja II endowed the temple of Pārśvanātha at Bijoliā with a village called Morakurī to meet its recurring expenses. Pṛithvīrāja II was succeeded by his uncle Someśvara, son of Arṇorāja. He earned through his personal valour the *biruda* of Pratāpalaṅkeśvara and with a desire to gain heaven endowed Pārśvanātha on the bank of the Revā with a village named Revānā in absolute charity.[3] After Someśvara, his son Pṛithvīrāja III became the emperor who ruled from 1179 A.D. He liked religious discussions and therefore, in his royal court, a debate was held in 1182 A.D. between Jinapatisūri and Paṇḍita Padmaprabha, Chaityavāsī to Upakeśagachchha in which Jinapatisūri emerged victorious.[4]

A branch of Chauhānas ruled from Nādol in Marwar from 960 A.D. till 1252 A.D. Aśvarāja of this dynasty was a feudatory of the Solankī emperor Kumārapāla. He accepted Jainism and patronized it. He gave commands for the strict observance of *ahimsā* in his kingdom on certain days. He made over to his son Kaṭukarāja the village of Sevāḍī as Jāgīra which was famous for the temple of Vīranātha, the 24th Tīrthaṅkara. The inscription of Sevāḍī of 1110 A.D. of the time of Aśvarāja records a grant of barley equal to one *hāraka* from every one of the wells *arahata* belonging to the villages of Padrāḍā, Medraṁchā, Chhechhadiyā and Meddaḍī for the daily worship of Dharmanāthadeva in the temple of Samīpāṭī by the Mahāsāhaṇīya Uppalarāka (the great master of stables). The second stone inscription of Sevāḍī of 1115 A.D. records that Kaṭukarāja made an annual grant of 8 *drammas* to Thallaka, the son of Bāhaḍa, on the Śivarātrī day for the worship of Śāntinātha in the *Khattaka* (niche) of Yaśodeva, the grand-father of the donee.[5]

Mahārāja Rāyapāla also patronized Jainism. The Nāḍalāī stone inscription of 1132 A.D. records a grant made by Rudrapāla and Amṛitapāla, sons of Mahārāja Rāyapāla along with their mother, Rājñī Mānaladevī. The gift consists of two *palikās* of oil out of the share due to the royal family from each oil mill. The recipients were the Jaina ascetics in and outside of Naḍūlaḍāgika.[6] The Nāḍalāī stone inscription of 1138 A.D. refers to the reign of

1. *Catalogue* of the Manuscripts in the Pattana Bhaṇḍāras, p. 370.
2. E. I. Vol. XXIV, p 84. 3. Ibid. 4 *Kharatara-gachchha-Bṛihadgurvāvali*, pp. 25—33.
5. E. I. Vol. XI, pp 30-32. 6. Ibid. pp 34-35.

Mahārāja Rāyapāla over Naḍūlaḍāgika and then records the gift of one twentieth part of the income derived from the loads leaving or entering Naḍūlaḍāgika by the Guhila Ṭhākura Rājadeva for the worship of Neminātha.[1] The third Nāḍalāī stone inscription of 1143 A.D. is of the reign of Mahārāja Rāyapāla when Rāula Rājadeva was the Ṭhākura of Naḍūlaḍāgika. It records some benefaction of the temple of Mahāvīra.[2] The fourth inscription of 1143 A.D. of this place of the reign of Mahārāja Rāyapāla records that Rāula Rājadeva made a grant of one Viṁsopaka from the Pailas (coin) according to him and two *palikās* from the bales of oil due to him from every *ghāṇaka* to this temple.[3]

Mahārāja Ālhanadeva, feudatory of Kumārapāla obtained Kirāṭakūpa, Lāṭarhada and Śivā in 1152 A.D. through the favour of his master. He also extended patronage to Jainism. He on the *Śivarātrī* day in 1152 A.D. thinking the granting of security to animals to be the highest gift issued injunctions for the increase of his spiritual merit and fame to the *mahājanas, tāmbūlikas* and other subjects, forbidding the slaughter of living beings on the 8th, 11th and 14th days of both the fortnights of every month in the three towns named above and threatening with capital punishment those who killed or caused others to kill living beings.[4] The Brāhmaṇas, priests, ministers and others were also ordered to respect this edict of non-slaughter. And amongst these, he who commits the sin of taking life should be fined five *drammas*, but if the sinner be one attached to the king, he should be fined one *dramma* only. We know from the Naḍol grant that Ālhaṇa and Kelhaṇa were pleased to give to the Rājaputra Kīrtipāla 12 villages, appertaining to Nāḍalāī. In 1160 A.D. after bathing at Nāḍalāī and worshipping the sun and Maheśvara, Kīrtipāla granted a yearly sum of two *drammas* from each of his twelve villages to Jina Mahāvīra at Nāḍalāī.[5] This he had done either voluntarily or on the request of the Jainas. The Nāḍol grant of 1171 A.D. registers that Mahārāja Ālhaṇadeva of Nāḍūla worshipping the sun and Īśāna and making gifts to Brāhmaṇas and Gurus, granted to the Jaina temple of Mahāvīra in the Sanderaka Gachchha at the holy place

1. E. I. XI, pp. 37-41 2. Noticed by KIELHORN, E. I. Vol. IX, p. 159.
3. Edited by KIELHORN, E. I. Vol IX, pp 63-66; re-edited RAM KARAN I. A. Vol. XI, p. 146. 4. E. I. VOL. XI., pp. 43-46.
5. Edited by KIELHORN, E. I. Vol. IX, pp. 66-70.

(Mahāsthāna)of Nāḍula a monthly sum of 5 *drammas* to be paid from the custom house *(sulkamaṇḍapikā)* in the Nāḍūlatalapada.[1]

Kelhaṇadeva, the son of Ālhaṇadeva, also contributed to the progress of Jainism. The Sanderāva stone inscription of 1164 A.D. in the reign of Kelhaṇadeva records that Aṇhalladevī, the queen mother, granted one plough of land to the Tīrthaṅkara Mahāvīra, Mūlanāyaka of the Sanderaka Gachchha.[2] The Lālrāī stone inscription of 1176 A.D. of the reign of Kelhaṇadeva states that the Rājaputras Lākhaṇapāla and Abhayapāla, the owners of Siṇāṇava and sons of Kīrtipāla, made a grant conjointly with the queen Mahibaladevī in the presence of the village *pañchakula* for celebrating the festival of the god Śāntinātha. The grant consisted of barley weighing one *hāraka* as used as the country of Gurjarātra from the well of the village Bhaḍiyāuva.[3] The second Lālrāī stone inscription of the same time speaks of the Rājaputras Lākhanapāla and Abhayapāla as the owners of Saṁnāṇaka. It then records that the cultivators Bhīvaḍā, Āsadhara and others granted for their spiritual merit four seers of barley from the (field) called Khāḍisīra to the Tīrthaṅkara Śāntinātha in connection with the festivals of the Gūrjaras.[4] The second Sanderāva stone inscription of 1179 A.D. of the reign of Kelhaṇadeva of Nāḍūla records the gift of a column and house to the Tīrthaṅkara Pārśvanātha, worshipped at Saṁderaka (Sanderāva) in the *bhukti* of the queen Jālhana by Rālhā and Pālhā. Those residing in the house must pay four *drāelas* to the God.[5]

Kīrtipāla removed the Chahamān capital from Nāḍol to Jabālipura. Jainism made much headway even under the reign of Chahamānas of Jabālipura. The Jalore stone inscription 1182 A.D. of the reign of Mahārāja Samarasiṁhadeva, son of Mahārāja Kīrtipāladeva and grand-son of Mahārāja Ālhaṇa records that *maṇḍapa* was constructed by the Seṭha Yaśovīra of Śrīmāla family who was joined in this work by his brother and all the members of the *Gosṭhī*.[6] Yaśovīra became the minister of Udayasiṁha, the successor Samarasiṁha. Another inscription of Jalore records that the temple of Pārśvanātha built by Kumārapāla was rebuilt in 1185 A.D. by the Bhaṇḍāri Yaśovīra in accordance with the orders of Mahārāja Samarasiṁhadeva of the

1. Edited by KIELHORN, E I Vol. IX, pp. 63-66; re-edited by KAM KARAN, I.A Vol. XL, p 146. 2. E. I. Vol. XI, pp. 46-47. 3. E. I. Vol XI, pp. 49-50.
4. Ibid. pp. 50-51. 5. Ibid. pp. 51-52. 6. Ibid. pp. 52-54.

Chāhamāna family.[1] The inscription of 1245 A.D. referring itself to the reign of Chāhamāna king Chāchigadeva specified the contribution of 50 *drammas* to the *Bhaṇḍāra* of Mahāvīra of the Chandanavihāra by a Teliā Osavāla called Narapati.[2] Another inscription of 1275 A.D. records the gift of one Narapati to the temple of Pārśvanātha in the reign of Sāmantasiṁha.[3]

We thus see that under the liberal patronage of the Chauhāna rulers, Jainism acquired a hold in the Marwar, Ajmer, Bijoliā and Sambhar regions of Rajasthan. Both Jainism and Hinduism continued to flourish side by side. There was no spirit of rivalry or intolerance. The kings used to worship both Hindu gods and Jaina Tīrthaṅkaras and at the same time, used to participate in the affairs and functions of both the religions.

JAINISM UNDER THE CHĀVAḌAS AND SOLANKIS: Jainism enjoyed the patronage also of the Chāvaḍas and the Solankis. They were no doubt Śaiva kings but honoured the Jaina saints and scholars also. Some rulers supported the Jaina faith with special regard. At about this time, Hemachandra's deep learning and pure life gave an impetus to Jainism in Rajasthan and Gujarat. He was a great leader and propagator of Jainism. For his depth of scholarship and purity of life, as also for his dynamic personality, he can be compared only with the great Śaṅkarāchārya. It was as a result of his noble efforts that Jainism prospered both in Rajasthan and Gujarat.

The Chāvaḍa dynasty was established by Vanarāja, the founder of Aṇahilavāḍa. He invited Sīlaguṇasūri, a Jaina saint, with great honour. The saint had foretold the career of the king from noticing the marks on his body, while, as a baby, he was lying in his cradle in the forest. He placed his kingdom at the disposal of the Sūri but the selfless saint would not care for it. On the suggestion of Sūri, he constructed the temple of Pañchāsara in which he placed the image of Pārśvanātha.[1] He also invited the Jaina merchants from Śrīmāla and other places of Marudharadeśa to settle in Pattan, by affording to them many facilities.

Mūlarāja Solankī acquired the kingdom of Aṇahilavāḍa from the last Chāvaḍa descendant of Vanarāja in about 942 A.D. He was a very powerful ruler and ruled over a vast kingdom which consisted of Sārasvata

1. PSAS. WC., 1908-09, p. 55. 2. Ibid. 3. Ibid.

4. *Prabandhachintāmaṇi, Vanarāja-prabandha, p.15.*

and Satyapuramaṇḍalas and parts of Cutch and Saurāshṭra. He was a patron of Jainism and seems to have constructed the temple named Mūlarāja-vasahikā.[1]

Jainism prospered under Jayasiṁha and Kumārapāla who, with political motives, considered it necessary to enlist the support of Jainas who were well-known for their wealth and statesmanship. Jayasiṁha was no doubt a devotee of Śaivite faith, but he had his leanings even towards Jainism. It is for this reason that he held an assembly in which a debate took place between the Digambara monk Kumudachandra and the Śvetāmbara monk Devasūri in 1125 A.D.[2] To witness it, the people actually assembled from the border lands. He was a patron of scholars, and Hemachandra adorned his court for some time.

The successor of Jayasiṁha was Kumārapāla who gradually came under the influence of Hemachandra and at last, embraced Jainism. He took various steps for the propagation of Jainism; and in certain respects, he made his state a model Jaina state. He not only himself renounced the joys and pleasures prohibited by the Jaina scriptures but also induced his subjects to follow his path also. He issued an ordinance for the protection of animal life; and it was applied most strictly throughout his empire. The *Dvyāśraya-kāvya* says that in Palideśa in Rajasthan the Brāhmaṇas were forced to use corn instead of flesh in sacrifice and the ascetics who used to wear antelope skin found it hard to procure it. Merutuṅga in the *Yūkā-vihāra-prabandha* also mentions that a simple minded merchant of Sapādalaksha was given the punishment of building the Yūkāvihāra at the cost of the whole of his fortune for committing the offence of crushing a mouse.[3] But it is evidently an exaggerated account amounting to ridicule.

Kumārapāla was also a great patron of learning and established twentyone Śāstrabhaṇḍāras in the different parts of his empire.[4] He was also a great builder. Merutuṅga speaks of 1440 temples built by him in

1 *Prabandhachintāmaṇi, Mūlarāja-prabandha, p. 22.*

2. *Prabhāvakacharitra* pp. 171-182. *Prabandhachintāmaṇi* pp. 78-82,

3. *Prabhandachintāmani, p. 110.*

4. *Prabhāvakacharitra (Hemachandra-prabandha)* p. 92.

various provinces.[1] It seems to be merely an exaggeration but the fact of his having built a large number of temples cannot be ignored. From the inscription of 1134 A.D., we know that he built the Jaina temple at Jalore.[2]

After the death of Kumārapāla, the Jaina community faded into political obscurity but continued to be otherwise powerful and wealthy. Again under Vimala, Vastupāla and Tejapāla, it gained the political power. They were devout Jainas and they had done their best to consolidate Jainism. Vimala was appointed as the governor by Chālukya King Bhīma I after ousting Dhandhu(ka) who took refuge in Malwa. It seems that Vimala sent for Dhandhu and reconciled him to Bhīma. After that[3] by the orders of Dhandhu, he constructed the temple of Ādinātha in 1032 A.D. at Ābū which is among the architectural wonders of the world.

Vastupāla and Tejapāla were at first ministers of Bhīma and the latter at the request of Vīradhavala gave them to the Vāghela prince as a token of friendship. In the time of Somasiṁha, Tejapāla the younger brother of Vastupāla, built the temple of Neminātha, named Lūṇavasahī, in the memory of his son Lūṇasiṁha, in 1230 A.D. For the worship of that temple, Samarasiṁha gave the village of Ḍabāṇī in Sirohi state[3].

JAINISM UNDER THE PARAMĀRAS: The Paramāra rulers also patronized Jainism like other Rājapūta rulers. An inscription of 967 A.D. in the Jaina temple at a village named Dīyāṇā in Sirohi state records that during the reign of Kṛishṇarāja, the image of Vīranātha was set up by Vardhamāna belonging to the Vishṭita family.[4] This inscription is very important as it determines the date of Krishṇarāja also. He was the Paramāra ruler of Ābū, son of Āraṇyarāja and grandson of Utpalarāja. This is the oldest inscription of the Paramāra rulers of Ābū.

There is an inscription in the temple of Mahāvīra at Jhāḍolī which records that the wife of Paramāra king Dhārāvarsha named Śṛiṅgāradevī gave land to the temple in 1197 A.D.[4] An inscription of 1243 A.D. records a grant to the temple of Pārśvanātha during the reign of Ālhanasiṁha, king of Chandrāvatī.[6] In 1288 A.D., during the reign of Mahārāja Vīsaladeva, Sāraṅgadeva of Chandrāvatī, the Paramāra Ṭhākuras namely Śrī Pratāpa and

1. *Prabandhachintāmani*, p. 115.
2. PRAS. WC; 1908-09; p. 55.
3. *Rājapatānā kā Itihāsa*, p. 200.
4. APJLS, No. 486.
5. Ibid. No. 311.
6. ARRMA, 1909–10 No. 22.

Śrī Hemadeva of the village Dattāṇī gave two pieces of land to meet the expenses of the temple of Pārśvanātha.[1] Suhaḍasiṁha, the son of Rāvala Mahīpāladeva, gave 400 *drammas* to this temple for performing some religious function. From the inscription of 1334 A.D. at Dīyāṇā, we know that the king Tejapāla and his minister Kūpā constructed a cistern and gave it to the temple of Mahāvīra.[2]

Jainism spread under the Paramāras of Malwa. The ruler of this place named Naravarman was himself a devotee of Śiva but he was tolerant of other religions especially Jainism When Jinavallabhasūri was at Chittore, two Paṇḍitas from the south came to his court with a problem. The scholars of his court tried to solve the problem but the southern scholars were not satisfied. But at last, the king forwarded the problem to Jinavallabhasūri who immediately solved it.[3] From Chittore, he came to Dhārā. The king invited him to his place where he listened to his religious discourses. So pleased was he with his extraordinary poetic talent that he offered him the choice of accepting either three villages or 300000 *pāruttha drammas*. Jinavallabha accepted neither. He requested instead that Naravarman should grant two *pāruttha drammas* daily from the customs house of Chittore for the maintenance of its two Kharatara temples. This brief notice is historically important as giving us some idea of the extent of the Paramāra kingdom and the political status of Mewar.

The Paramāras ruled over a considerable part of modern Rajasthan. Their rule extended to Mewar, Sirohi, Kotah and Jhalawar states where Jainism was very popular in those days; and the noble Jaina monuments of that period are still standing side by side with the Hindu monuments.

JAINISM UNDER THE RATHORAS OF HATHUNDI: Hathundī is a place near Bījāpur in Marwar. The Rāṭhoras ruled here during the tenth century A.D. Generally, they were the followers of Jainism. Vidagdharāja, son of Harivarman, at the preaching of Vāsudevāchārya, built a temple of Ṛishabhadeva here and also made a gift of land to it. His son Mammaṭa made a grant for this temple. His son was Dhavala who also renovated the Jaina temple built by his grandfather and helped in every way to glorify Jainism. He in conjunction with his son made a gift of a well called *Pīppala*.

1. APJLS No. 55. 2. Ibid. No. 490. 3. *Kharataragachchha Bṛihaḍgurvāvali*, p 13.

Dhavala renounced the world in his old age after having placed his son Balaprasāda on the throne. The *goshthī* of Hastikuṇḍī also renovated this temple. After its restoration, the installation ceremony of the image was performed by Śāntibhadra, the pupil of Vāsudevāchārya, in 1053 A.D.; and several Śrāvakas participated in it. These Rāshṭrakūṭas weighed themselves in gold and distributed it among the poor as charity.[1]

JAINISM UNDER SŪRASENAS: Sūrasenas ruled over the region now included in Bharatpur state from the 6th century to the 12th century A.D. Jainism developed much here at this time. Some or the Sūrasena rulers accepted aud patronized it. Several images are known to have been installed here. The Jaina Āchāryas visited it and some of them had also their residence here.

As Jainism was prevalent in Mathura in early times, it may have been in existence here also. But old monuments were destroyed by the Muslims. The earliest trace of Jainism here is known from the tenth century A D Pradyumnasūri who was the contemporary of king Allaṭa of Mewar was honoured in the courts of Sapādalaksha and Tribhuvanagiri.[2] Ghaneśvarasūri was initiated to Jaina monkhood by Abhayadevasūri, pupil of Pradyumnasūri. Ghaneśvarasūri was famous as Kardamabhūpati of Tribhuvanagiri. Whether Kardama was his name or title, it is not known. He founded Rājagachchha. He is said to be a contemporary of the king Munja of Malwa who died in 997 A. D.[3] This Kardamabhūpati may be identified with the ruler Pṛithvīpāladeva alias Bhartṛipaṭṭa mentioned in the Thākardā (Dungarapur) inscription of Anaṁgapāladeva of 1155 A.D.[4] This inscription mentions the four princes, namely, Pṛithvīpāladeva alias Bhartṛipaṭṭa, his son Tribhuvanapāladeva, his son Vijayapāla and his son Sūrapāladeva. The family to which they belonged is not mentioned but they seem to be the Sūrasena rulers. The inscription of 994 A.D. on the image of a Jina found at Bayānā says that it was caused to be made in accordance with the instructions of Sūrasena of apparently the Vāgaḍa Saṁgha by three brothers Siṁhaka, Yaśorāja and Nonnaika.[5] The pedestal of a Jaina image with the inscrip-

1. NJI., Pt. I, No. 898.
2. PETERSON's *Reports* 3, pp. 158—162.
3. *Jaina Sāhityano Saṃkshipta Itihāsa*, pp. 197-198.
4. ARRMA., yr. 1215—16, p. 3.
5. PRAS. Wc., 1909—10., p. 52.

tions of 994 A.D. and one Digambara Jaina image of Mahāvīra with head missing bearing an inscription of 1004 A.D. have been discovered at Kaṭarā.[1]

Durgadeva, the Digambara Jaina poet, finished the *Riṣṭasamuchchaya* at Kumbhanagara ruled over by Lakshmīnivāsa in the fine temple of Śāntinātha in 1032 A.D.[2] Kumbhanagara may be identified with Kāmā near Bharatpur. As regards the king named Lakshmīnivāsa, he may be identified with Lakshmaṇarāja, the son of Chitralekhā, mentioned in the Bayānā inscription of V.S. 1012.[3] The Bayānā stone inscription of 1043 A.D. contains the names of Vishṇusūri and Maheśvarasuri, the Jaina teachers of the Kāmyakagachchha of the Śvetāmbaras, and records the death of Maheśverasūri during the reign of prince Vijayapāla.[4] Vijayapāla is said to have rebuilt and added to the fort and to have named it after himself as Vijayamandiragaḍha. The Kāmyakagachchha originated from Kāmā in Bharatpur state and remained confined only to this area. The mention of the city of Śrīpatha in the inscription clearly points out that the ancient Sanskrit name of Bayānā was Śrīpatha. Jaina images with the inscription of 1136 A.D. have been discovered at Narolī in Bayānā Tehsil.[5] These images prove that they were consecrated at the same time.

The last Sūrasena ruler of Bayānā was Kumārapāla who came to the throne in about 1154 A.D He was preached by the Jaina monk Jinadattasūri. The ceremony of placing the golden *kalaśa* and flag on the temple of Śāntinātha was performed here by Jinadattasūri with great rejoicings.[6] The two disciples of Jinapatisūri, namely, Jinapāla-gaṇi and Dharmaśīla-gaṇi, used to study with Yaśobhadrāchārya of this place. After getting information from Jinapatisūri, they went on pilgrimage along with the Saṁgha of Tribhuvanagiri and met their teacher along with the other Saṁgha in 1188 A.D.[7] Vādidevasūri who lived in the latter half of the 12th century defeated some learned scholar in the fort of Tribhuvanagiri.[8] An old temple of Upakeśagachchha was also there.[9] All these facts indicate that Jainism was flourishing under the Sūrasenas in this area at this time.

1. ARRMA., 1909—10., No. 1 & 2.
2. Singhī Jaina Series, Vol. 21 (Introduction).
3. E. I. Vol. 22, p. 120.
4. I A Vol 21, p. 57.
5. PRAS. WC., 1920—21, p. 116.
6. *Kharataragachchha Bṛihadgurvāvalī*, p. 19.
7. Ibid. 34.
8. *Bhāratīya Vidyā*, Vol. 2, part 1, p. 62.
9. Ibid.

JAINISM IN THE DIFFERENT STATES OF RAJASTHAN

Jainism was in existence in the different parts of Rajasthan in early times. Even after the formation of the states, it continued to flourish under the patronage of their rulers. Temples were constructed and images were placed in them with great ceremony. The Jaina monks enjoyed the greatest respect and regard of both the kings and the masses of these states. Such was the dominance of Jainism that some rulers and most of the people began to observe the doctrine of *ahiṁsā*.

JAINISM UNDER MEWAR RULERS: Jainism enjoyed the patronage of several Mewar rulers. Such was the powerful hold of Jainism that some of the rulers, though not Jainas, constructed Jaina temples and installed images in them. They gave them charities of different kinds. They invited the Āchāryas and offered them royal reception. Influenced by their discourses they issued an ordinance for the observance of the doctrine of *ahiṁsā*. The Jaina ministers also constructed several beautiful Jaina temples.

Rāṇā Bhartṛibhaṭṭa was ruling in 943 A.D.[1] He founded the town of Bhartṛipura after his name. He built the Guhilavihāra and placed the image of Ādinātha in it through Būdāgaṇi of Chaitrapurīya Gachchha.[2] The minister of his son king Allaṭa constructed a Jaina temple at Āghāṭa in which the image of Pārśvanātha was installed by Yaśodeavsūri of the Saṇḍeraka Gachchha in the 10th century. Jinaprabodhasūri was a contemporary of Mahārāvala Kshetrasiṁha of Chittore.[3] When Jinaprabodha came to Chittore, Brāhmaṇas, ascetics, the chief among the Rājaputras, Kshetrasiṁha and Karṇarāja all combined to receive the Āchārya there in about 1277 A.D.[4]

Samarasiṁha, the ruler of Mewar and his mother, Jayatallādevī were greatly influenced by the discourses of Devendrasūri and became his devotees. Probably, it was due to his advice that Jayatallādevī, queen of lord Tejasiṁha of Medapāṭa and Chitrakūṭa constructed the temple of Pārśvanātha as we know from the Chittoragarh inscription of 1278 A.D.[5] It also states that Mahārāvala Samarasiṁha Deva, the adornment of Guhilaputra family,

1. ARRMA, yr. 1914, No. 1.
2. *Jaina Sātya Prakāśa, yr. 7, Dīpotsavāṅka*, pp. 146-147.
3. *Jaina Sahityano Saṃkshipta Itihāsa*, p. 193.
4. *Kharataragachchha Bṛihadgurvāvali*, p. 56.
5. ARRMA, yr. 1922—23, No. 8.

granted land to the west of the temple for a monastery to Pradyumnasūri with some endowments. Another inscription of the time of the Guhila king Samarasiṁha records the grant of land to a Jaina temple belonging to the Bhartṛipurīya Gachchha for the spiritual welfare of his mother, Jayatallādevī, who received religious instructions from Sādhvī Sumalā.[1] Besides, being encouraged and advised by Sūrījī, Samarasiṁha had also issued an ordinance prohibiting the slaughter of animals in his kingdom. This ordinance also refers to the fact that the people would abstain from taking wine and would strictly follow the rules of justice and religion. Tejāka, son of Rāṇā, accompanied by his wife, Ratnadevī and his son, Vijayasiṁha set up a Jaina image for the welfare of Jayatallādevī as we know from the inscription of 1306 A.D. on the image in the temple of Pratāpagarh.[2]

Guṇarāja, the cashier of King Maukala, built the temple of Mahāvīra by his master's orders in 1428 A.D.[3] At Nāgdā, there is a temple of Pārśvanātha which was constucted by a certain trader of the Poravāla caste in 1429 A D. according to the inscription.[4]

After Rāṇā Maukala, his son Kumbhakaraṇa became the ruler who was a great supporter of Jainism. Not only many images and temples were built and installed in his reign but he himself also built the most remarkable Jaina temple at Sādaḍī.[5] The Jaina Kīrtistambha at Chittore was built by Punnasiṁha, the son of Jījā of the Bagheravāla caste, at the persuasion of his daughter in the 15th century.[6] That Mahārāṇā Kumbha permitted the construction of a Jaina Kīrtistambha inside the fort is a concrete and unmistakable evidence of his respectful attitude towards Jainism. The famous *Chaumukha* temples of Raṇapura and Kamalagaḍha were constructed in his reign. The inscription of 1434 A.D. engraved on a loose stone lying in a Jaina monastery at Delavāḍā in the Udaipur State records that during his victorious reign, 14 *tanakās* were allotted for the worship of Dharmachintāmaṇi temple.[7] In Adbhudajī temple at Nāgdā, a colossal image of Śāntinātha was set up in 1437 A.D. by a merchant named Sāraṅga in his reign.[8]

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1. ARRMA, yr. 1922-3, No. 9
2. ARRMA yr. 1921—22, No. 3.
3. *Madhyaprānta, Madhyabhārata aura Rājaputāne ke Prāchīna Jaina Smāraka*, p. 137.
4. PRAS. Wc., 1904—05, p. 62.
5. *History of Indian Architecture*, p 240
6. *Anekānta* yr. 8, No. 3. p. 139.
7. ARRMA, 1923—24, No. 7.
8. PRAS. WC., 1905, p. 61,

The inscription of 1448 A.D. on a pillar in the Jaina temple now known as Singārachaurī at Chittore records the erection of a temple of Jaina Tīrthaṅkara Śāntinātha by Bhaṇḍārī Velāka, son of Sāha Kelhā, the treasury officer of Rāṇā Kumbakaraṇa.[1] An inscription engraved on the image lying in the Jaina temple at Vasantagadh states that the image was set up in the Vasanatapura Chaitya by Bhādāka, son of Dhansī, and was consecrated by Muni Sundarasūri in 1453 A.D.[2] An inscription of 1461 A.D. engraved on the pedestal of a big brass image of Ādinātha at Achalagarh on Mt. Ābū records that while Mahārājādhirāja Kumbhakaraṇa was ruling at Kumbhalameru, the image was made at Dungarapur during the reign of Rāvala Somadāsa and brought to Ābū by the Saṁgha of Tapāgachchha.[3]

Jainism continued to flourish in the reign of Rāṇā Rāyamala who was the son of Rāṇā Kumbha. An inscription from Udaipur of 1499 A.D. speaks of the erection of temples dedicated to Mahāvīra, Ambikā and so forth in the victorious reign of Rāṇā Rāyamala.[4] From the image inscription of Ādinātha at Nādlāī, it is known that the ceremony of the installation of the image was caused to be made by Sīhā and Samadā whose grand-father Sāyara had previously rebuilt the subsidiary cells through the orders of Pṛithvīrāja, the eldest son of Rāyamala, the ruler of Mewar.[5]

Mahārāṇā Pratāpa, the greatest hero among the Rajputs, wrote a letter to Hīravijaya requesting him to visit Mewar for propounding the Dharma. This letter written in the old Mewārī in 1578 A.D. is a very important document in the history of Jaina religion.[6] This shows that though incessantly engaged in warfare for the defence of his homeland against the imperial aggressions of Akbar, Pratāpa, the indomitable hero, did not ignore the nourishment of his own soul, as also of those of his people. The fact that the invitation was extended to the greatest Jaina saint of the period indicates the catholicity of his views and his love of Jainism. A long inscription, in Mārawārī language, of 1602 A.D. records a grant made apparently by Amarasiṁha who was the son of Mahārāṇā Pratāpa.[7]

1. ARRMA., yr 1920-21, No. 10.
2. Ibid. yr. 1923-24, No. 8.
3. Ibid. yr. 1925-26, No. 8,
4. PRAS. WC., 1905-06, p. 60.
5. PRAS. Wc., 1908-09, p. 43,
6. *Rājaputānā ke Jaina Vīra*, pp. 341-42.
7. PRAS, Wc., 1007-08, p. 48-49,

Jainism enjoyed special royal patronage in the reign of Mahārāṇā Jagatasiṁha. The image at Nādol[1] and Nādlāī[2] have been installed by Jayamala and the whole Saṁgha respectively in 1629 A.D. Hearing the virtues of Āchārya Mahārāja Devasūri, Mahārāṇā Jagatasiṁha invited him to spend his *chāturmāsa* (four months of rainy season) at Udaipur through his Prime Minister, Jhālā Kalyāṇasiṁha. Devasūri acceded to the request and came to Udaipur where he was welcomed with military honours as known to us from the *Digvijayamahākāvya.*[3] Impressed by his preaching, the king became his firm devotee. He had prohibited the collection of customs revenue from the large congregation of the people held every year at Varakānā. He also issued an ordinance for the stoppage of the catching of fish or any other living creature from the Picholā and Udayasāgara lakes of Udaipur, destruction of animals during the month of birth of Mahārāṇā and during the Bhādrapada month every year and destruction of animal life on the coronation day of the Mahārāṇā. He also ordered the repair of Jaina temples built by Kumbhā Rāṇā on Machinda-durga. Besides this, he worshipped the image of Ṛishabhadeva in the temple of Udaipur.[4]

The Jaina religion continued to enjoy the royal support even afterwards. The Chief Minister Dayālaśāha of Mahārāṇā Rājasiṁha built the beautiful Jaina temple at Rājanagara and performed the consecration ceremony in 1675 A.D. through Vijayasāgara during his victorious reign.[5]

JAINISM IN THE STATES OF DUNGARAPUR, BANSWĀRĀ AND PRATĀPAGARH: These three states comp rised the Vāgaḍa region. Jainism enjoyed patronage and prospered under the rulers of these states. In their service, there were several Jaina ministers. They constructed a number of temples and celebrated the consecration ceremony of the images with pomp and show which attracted large crowds. Some manuscripts were also prepared under their patronage. So popular was Jainism for some time there that even oilmen and people of similar castes observed the doctrine of *ahimsā* out of respect for the Jaina population.

The existence of Jainism in this region as early as the 10th century is known to us from an inscription of 994 A.D. engraved on the Jaina image

1. PRAS, Wc, 1908-09, p. 46.
2. Ibid., p. 43
3. Singhī Jaina Series, Vol. 14 (Introduction)
4. *Rājaputānā ke Jaina Vīra*, p. 341.
5. *Keśariyājī Tīrtha kā Itihāsa*, p. 27.

'Jayati Śrī Vāgaṭa Saṁghaḥ'. The capital at that time was Vaṭapadra known at present as Baroda. The faith continued to thrive in this region which is indicated by the various evidences discovered there. On the rock of an ancient temple of Pārśvanātha at this place, there are engraved figures of twenty four Tīrthaṅkaras. The inscription of 1307 A.D. on it tells us that it was installed by Jinachandrasūri of the Kharatara Gachchha.[1] The image of Keśariyājī at Dhuleva in Mewar was carried from this place.[2]

The ancient name of Dungarpur was Girivara. It was founded in about 1358 A.D. We know from the *Pravāsagītikātraya* of Jayānanda written in 1370 A.D. that in his days, there were five Jaina temples and about nine hundred Jaina families living there.[3] In 1404 A.D. Prahalāda, the minister of Rāvala Pratāpasiṁha, constructed a Jaina temple.[4] After that, Jainism continued to prosper during the reign of Gajapāla. We have copies of the four manuscripts written in his reign, namely, the *Pañchaprasthāna-vishamapada-vyākhyā* 1423 A.D., *Dvyāśrayamahākāvya Saṭīka* 1428 A.D., *Dvitīyakhaṇḍagranthāgratraya-Sakalagrantha* 1429 A.D. and *Kathākośa* of 1430 A.D.[5] From the inscription of 1469 A.D. on the wall of the Jaina temple of Āntrī, it is clear that his chief minister Sābhā built the temple of Śāntinātha and established an alms-house at Āntrī in 1438 A.D. In that temple, he set up brass images of Śāntinātha.[6] After Gajapāla, his son Somadāsa became the ruler. An inscription of 1461 A.D. engraved on the pedestal of big brass image of Ādinātha at Achalagarh on Mt. Ābū records that it was made at Dungarpur during the reign of Rāvala Somadāsa and brought to Ābū by the Saṁgha of Tapā Gachchha; and Sābhā with wife Karanāde and their sons, Sālhā and Mālhā set up the image. The consecration ceremony was performed by Lakshmīsāgarasūri of Tapāgachchha.[7]

After Sābhā, his son Sālhā became the chief minister of king Somadāsa. He gave liberal charities and in 1464 A.D. fed two thousand people everyday evidently at the time of famine.[8] He repaired the temple of

1. *Dungarpur Rājya kā Itihāsa*, p. 1.
2. *Dungarpur Rājya kā Itihāsa*, p. 15.
3. *Mevār Rājya kā Itihāsa*, p. 42.
4. *Śrī Mahārāvalarajata Jayanti Abhinandanagrantha*, p. 397.
5. ARRA, yr. 1915—16.
6. *Śrī Mahārāvalarajata Jayanti Abhinandanagrantha* p. 398.
7. ARRMA, yr. 1929—30, No. 3.
8. ARRMA, yr. 1925—26, No. 8.
9. ARRMA, yr. 1929—30, No. 3.

Pārśvanātha at Giripura. He erected a *mandapa* and *Devakulikās* in the temple built by Sābhā at Āntrī. He also set up there an image of Marudevī seated on an elephant. The consecration ceremoney of this newly built portion was performed by Somavijayasūri in 1468 A.D. He started to construct a big Jaina temple at his native place Thānā at a distance of five miles from Dūngarpur but it was not completed.[1] From the Praśastis of manuscripts, it is known that *Siddha-Hema-brihadvritti VIII*, *Śrī Sukumāla-svāmi-charitram* and *Kāvyakalpalatākaviśikshāvritti* were written during the reign of Rāvala Somadāsa.[2] There is also the monument of the Jaina saint of his time.[3] The consecration ceremony of the Jaina images was performed in 1462 A.D., and 1473 A.D. during his reign.[4]

The son of Rāvala Somadāsa was Gangadāsa who was succeeded by Udayasiṁha. There is an inscription of 1514 A D. engraved on the wall of Jaina temple of Śāntinātha at Naugāmā (Banswara state) which states that it was built by the sons and grandsons of Dosī Champā of the Humbaḍa caste during the reign of king Udayasiṁha[5] That Jainism continued to thrive even in later times in the Dungarpur and Banswara states is evidenced by the images of the later period discovered here.[6]

Even in the Pratāpagarh State, the Jaina religion was in a flourishing condition. There are several inscriptions of the 14th or 15th century found on the images in the Jaina temples of Deolī, Jhānsadi and Pratāpagarh.[7] The inscription on the back of a brass image in the Jaina temple at Deolī of 1316 A.D records Ṭhākura Kheṭāka, resident of the town Dhandhaleśvara-vāṭakū and of Śīmāla caste had the image of Pārśvanātha set up for the spiritual welfare of his father Ṭhākura Phāmphā and mother Hānsaladevī.[8] Even afterwards, Jainism continued to make phenomenal progress. An inscription, engraved on a slab built in the wall of a Jaina temple at Deolī, of 1715 A.D. records that the oilmen of the town agreed to stop working their mills for 44 days in a year at the request of Sāraiyā and Jīvarāja of the Mahājana community in the reign of Mahārāvala Prithvīsiṁha.[9] Another

1. *Dungarpur Rājya kā Itihāsa*, p. 58.
2. *Śrī Mahārāvalarajata Jayanti Abhinandana Grantha*, p. 399.
3. ARRMA, yr. 1916—17.
4. *Dungarpur Rājya kā Itihāsa*, pp. 70—71.
5. ARRMA, yr. 1916—17, No. 5.
6. Ibid. 1914—15.
7. ARRMV, yr. 1921—22.
8. Ibid. 1921—22 No. 6.
9. Ibid. 1934—35 No. 17.

inscription in the temple of Mallinātha at Deolī of 1717 A.D. records that when Mahārājādhirāja Mahārāvala Pṛithīsiṁha was ruling at Devagarh and Pahāḍasiṁha was his heir-apparent, the temple of Mallinātha was built by Singhavī Vardhamāna, son of Singhavī Śrīvarsha and his wife Rukmi.[1] In the reign of Mahārāvala Sāmantasiṁha, the temple of Ādinātha was built by Dhanarūpa, Manarūpa and Abhayachandra in 1781 A.D.[2] A grand cermony of the consecration of the images was also performed at Pratāpagarh in 1867 A.D.[3]

JAINISM IN THE KOTAH STATE: Jainism was prevalent in very early times in the region now included in the Kotah State. Padmanandi composed the *Jambūdīvapaṇṇatti* at Bārā. From this work, we know that Bārā was full of the Śrāvakas and Jaina temples. This city was in Pariyātra governed by a king named Śakti or Śānti who possessed noble character and true knowledge.[4] This Bārā may be identified with Bārān in Kotah state. It was a centre of Jainism in the past as some old Jaina temples are still found here. It also remained the seat of the Bhaṭṭārakas of the Mūlasaṁgha at this time.[5] This ruler may be identified with Saktikumāra of Mewar who ruled in 977 A.D at Āghāṭa.[6] The kingdom of his grandfather Bhartṛipaṭṭa II seems to have extended on the south-east up the border of Pratāpagarha.[7] His son and successor Allaṭa was also a powerful ruler. Afterwards, Śaktikumāra obtained the glory and consolidated his kingdom.[8] His kingdom might have included some portion of Kotah state.

At Sheragarh, three colossal Jaina images were set up by a Rajaput Saradāra in the eleventh century A.D. At present, these images are housed in a dilapidated building. From the inscription on the images, it is known that the city at that time was known as Koshavardhana.[9]

There are the Jaina caves of the 8th or 9th century A.D. situated at a distance of three miles from Ramagarh. This place is fifty three miles north-east of Kotah. In early times, it was known as Śrīnagara. The hill is covered with a thick forest infested by tigers and lions and other wild life.

1. ARRMA, yr. 1934—35, No. 18.
2. Ibid. No. 20.
3. संवत १८३४ माघशुक्ला ६ श्री प्रतापगढ नगरे श्री कुदकुदादि परम दिगम्बर उपदेशात् प्रतिष्ठितं इदं जिनबिंब।
4. JUGAL KISHORE MUKTHAR fixes the time of this work to be the eighth century A.D. See *Purātana Jainavākyasūchī*, p. 67.
5. I. A., Vol. 21, p. 57.
6. Ibid. 39, p. 186.
7. ARRMA., 1916, p. 2.
8. I. A., Vol. 32, 186.
9. *Kotah Rājya kā Itihāsa*, p, 28.

Several Jaina monks like the Jaina monks of Ellorā passed their time in isolation from busy towns and were devoted to a life of meditation and contemplation. Near the caves, there are several statues of Jaina Tīrthaṅkaras.

At Atru, a railway station on the Kotah-Bina railway and situated now in Kotah district, there are the ruins of several beautiful Hindu temples and also those of two exquisite Jaina temples. The inscriptions discovered in the Hindu temples show that they were constructed in the 12th and 13th centuries of the Christian era when the Paramāras of Dhārā were ruling over this area. It will not be unsafe to conclude that the Jaina temples are contemporary of the Hindu edifices; and under the liberal policy of the Paramāras of Dhārā, they existed side by side with the Hindu temples for the worship of Jaina community which, was quite large at Atru at this time.

Twelve miles from Atru to the east is situated the ruined town of Kṛishṇavilāsa popularly known as Vilāsa on the bank of a small river known as Pārvatī. There are found a number of dilapidated Jaina and Hindu temples which seem to have been of the 8th to the 11th century A.D.

About 25 miles further east from Vilāsa, there is an old town of Śahābāda. Five miles from this town is a mound near the tank. At both these places, there are the ruins of both Jaina and Hindu temples which indicate that the followers of Brahmanical religion and Jainism lived in peace and amity in this region.

In 1689 A.D. at Chāndakheḍī, near Kahānapura, during the reign of Aurangzeb when his Sāmanta Kishorasiṁha Chauhāna was ruling at Kotah, Kṛishnadāsa, a very rich merchant of the Bagheravāla caste, constructed a Jaina temple of Mahāvīra and celebrated the installation ceremony of the temple as well as images with his wives and sons.[1] At this time, Aurangzeb was in the south where Kishorasiṁha was serving him faithfully. Even then repeated explanations were demanded as to why the temple was being built against the express imperial policy. But the local authorities continued to send evasive replies because they knew that the emperor's end was nigh.

JAINISM IN SIROHI STATE: In Sirohi State too, Jainism made marked progress. Its rulers patronized it beyond any shadow of a doubt. Temples were built and images were placed in them. Some of the rulers

1. Inscription on Yantra in the Jaina temple at Jaipur.

invited the religious Āchāryas and followed their instructions both in letter and spirit.

This area was a centre of the Jaina religion. The Kālandarī inscription of 1332 A.D. records a fast unto death by the members of a whole Saṁgha.[1] They all gave up their worldly existence by abstaining from food. The names of those who thus immortalized themselves are given. This record bears an eloquent testimony to the deep and passionate faith of the people in the doctrines of Jainism in the 14th century A.D.

Jainism continued to grow and expand under the rulers of Sirohi. The inscription of 1408 A.D. in the temple of Mahāvīra at Pindwāḍā records the installation of Vardhamāna during the reign of prince Sohaja.[2] The fact that Rāyamalla constructed the monastery of Ṛishabha in the reign of Rāisiṁha in 1542 A.D. is known to us from the inscription engraved on a slab in the temple of Ṛishabha about three miles from Ābū Road station.[3] In 1546 A.D. during the reign of Durjanasāla, two shrines for the merit of Lachhalade[4] and Tejapāla[5] respectively and in 1565 A.D. in the reign of Udayasiṁha, two shrines for the merit of Bāī Goraṅgade[6] and Lakshamī[7] were constructed in the temple of Mahāvīra at Pindwāḍā.

While going to Fatehapur Sikri on the invitation of Akbar, Hīravijayasuri stayed at Sirohi where he was welcomed by king Surtānasiṁha. The king took a vow to refrain from drinking, hunting, flesh-eating and irregular sexual life. He also abolished some taxes on the advice of the Sūri.[8] An inscription on the temple of Sirohi tells us that the temple of Chaturmukha was built in the city of Sirohi during the reign of Mahārāja Rājasiṁha, son of Suratānasiṁha in 1577 A.D.[9]

In the reign of Akhairāja, Dharmadāsa erected the *pādukā* of Siṁhavijaya with the *chaturvidha* Saṁgha in 1662 A.D. at Vīravāḍā.[10] It is the ancient name of Brāmhaṇavāḍā. In 1664 A.D., Udayabhāna[11] and Jagamāla[12] celebrated the consecration ceremony of the images Ādinātha and Śītalanātha

1. PRAS. WC., 1916—17, p. 67.
2. ARRMA., 1909—10, No. 3.
3. Ibid., 1924—25, No. 10.
4. APJLS., No. 379.
5. Ibid., No. 380.
6. Ibid., No. 383.
7. Ibid., No. 384.
8. *Sūriśvara aura Samrāṭ Akbar*, p. 188.
9. APJLS, No. 250.
10. Ibid., No. 298.
11. Ibid., No. 243.
12. Ibid., No. 257.

respectively in his reign. At the same time, the whole Saṁgha performed the installation ceremony of the image of the Kunthunātha at the place, Peśuvā.[1]

In the year 1714 A.D., Pīṭha established the *Pādukā* of the Suri in the reign of Mānasiṁha.[2] During the same reign in 1730 A.D., Bhaṭṭāraka Chakreśvarasūri with other saints celebrated the installation ceremony for the good of others at Maḍāra.[3] In 1819 A.D., king Śivasiṁha gave the amount of taxes imposed on animals and land in the village Bāmaṇavāḍa as Jāgīra to the Jaina temple.[4]

JAINISM UNDER THE RULERS OF JAILSALMER: Jainism flourished very well under the Bhaṭṭi Rajaputs in the mediaval period in Jaisalmer. Owing to its location in the heart of the desert, this place remained safe and secure from the Muslim invasions. Several beautiful temples were built and numerous images were placed in them with great celebration. Even the kings also took much interest in the religious affairs by participating in various ceremonies. The *pādukās* of several Jaina Āchāryas were installed. The *śrāvakas* led the Saṁghas to the places of pilgrimage. The Śāstra-bhaṇḍāras were founded for the preservation of the manuscripts here.

The former capital of Jaisalmer was Lodorva. In about 994 A.D., there was a king named Sāgara in whose time Jineśvarasuri, pupil of Vardhamānasūri of Kharatara Gachchha, came to this place. By his good wishes, two sons namely Śrīdhara and Rājadhara were born, who constructed the temple of Pārśvanātha here.[5] This temple was renovated in 1618 A.D by Seṭha Thāharūśāha.[6]

Jainism had a stronghold at Vikramapura (now called Bīkamapura) in Jaisalmer state from the early times. Specially, Karataragachchha remained dominant here. Āchāryas of this Gachchha visited this place from time to time and performed various religious functions. In about 1111 A.D., Jinavallabhasūri visited Vikramapura.[7] Jinapatisūri was born in 1153 A.D. at this place. He was initiated to monkhood in 1160 A.D. and was placed on *patta* in 1166 A.D. here. He initiated several persons to monkhood here from time to time. In 1175 A.D., he performed the installation ceremony of the *stūpa*

1 APJLS., No 504
2. Ibid., No. 101.
3. Idid, No. 103
4. Ibid., No 304
5. NJI., pt. III, No. 2543.
6. Ibid. No. 2544.
7. *Kharataragachchha Bṛihadgurvāvali*, p, 13.

of *bhāṇḍāgārika* Guṇachandra-gaṇi.[1] The Śrāvakas of this place participated in the Saṁgha led by Abhayakumāra to the holy places with Jinapatisūri from Aṇahilapaṭṭaṇa in about 1185 A.D.[2]

Jaisalmer was made the capital after the destruction of Lodorva. In 1283 A.D., Jinaprabhodhasūri visited Jaisalmer. He was warmly received by Mahārāja Karṇa with his army. At his request, Sūrijī spent his rainy season.[3] Here also, during the reign of King Lakshmaṇasiṁha, the temple of Chintāmaṇi Pārśvanātha was constructed on the preaching of the Āchārya Jinarājasūri in 1416 A.D.[4] The image of Pārśvanātha brought from Lodorva was placed in this temple. After the construction, the building was named Lakshmaṇavilāsa. It indicates the love of the subjects towards the king under whom their religion must have flourished.

The successor of Lakshmaṇa was Vayarasiṁha. In 1436 A.D., Pāsaḍa with the members of his family set up an idol of Supārśvanātha in the temple of Chintāmāṇi during his reign.[5] Sāha Hemarāja and Pūnā constructed the temple of Sambhavanātha in 1437 A.D. during his reign.[6] The festivities in connection with the consecration ceremony took place in 1440 A.D. when Jinabhadra put three hundred idols of Sambhavanātha and of others. Even King Vayarasiṁha took part in the festivities. In his reign, Sāha Lolā with the members of the family set up the image of Pārśvanātha in the standing pose in 1440 A.D.[7]

Chāchigadeva was the son of Vayarasiṁha. He became the king in about 1448 A.D. In his reign, Sajāka,[8] Sachoharāja[9] and Sajjā[10] celebrated the consecration ceremony of *Nandīśvarapattikā*, *Śatruñjaya Giranārāvatāra Paṭṭikā* and *Nandīśvarapaṭṭikā* respectively through Jinachandrasūri in 1461 A.D.

Jainism made striking progress also during the the reign of Devakaraṇa. Kheṭā of Sānkhavālechā gotra and Pañchā of Chopaḍā gotra constructed the two temples namely of Śāntinātha and Ashṭāpada respectively in 1479 A.D. during his reign.[11] There was some sort of matrimonial alliance between these two rich persons. Sanghavī Kheṭā with his family made

1. *Kharataragachchha-Bṛihadgurvāvali*, p. 24.
2. Ibid, p. 34.
3. Ibid, p. 58.
4. NJI, pt III, No. 2112.
5. Ibid., No. 2114.
6. Ibid., No. 2139
7. Ibid., No. 2145.
8. Ibid., No. 2116.
9. Ibid., No. 2117.
10. Ibid., No. 2119.
11. NJI., pt. III, No. 2154.

pilgrimage to Satruñjaya, Giranāra and other Tīrthas many times. He also performed the consecration ceremony of the famous *Tapapattikā* of the temple of Sambhavanātha. Even in 1479 A.D., Dhanapati of Pāttana celebrated the *pratishthā* of Śāntinātha *bimba* during his reign and established it in the Pārśvanātha temple.[1] In the same temple, in 1479 A.D., Hemā[2] and Bhīmasī[3] made *Jinavarendra Pattikā* in his time. The image of Marudevī was also erected at this time in the temple of Rishabha.[4]

The Jaina religion continued to progress in the time of the later rulers of Jaisalmer. During the reign of Bhīmesena in 1593 A.D., the *Pādukā* of Jinakuśalasūri was erected by Saṁghavī Pāsadatta.[5] The consecration ceremony of the pillar of Pārśvanātha temple was also performed in 1606 A.D.[6] In 1615 A.D. during the victorious reign of Kalyāṇadāsa, Jinasiṁhasūri built the *pādukā* of Jinachandrasūri.[7] Even in 1616 A.D., Mantri Todaramala constructed the door of *Upāsarā*.[8] In 1621 A.D., Jinasiṁhasuri came to Jaisalmer and celebrated the consecration ceremony of the image of Chintāmaṇi Pārśvanātha brought from Lodorva and placed it in the temple named Lakshmanavihāra.[9] In the reign of Buddhasiṁha, Gangārāma with his family installed the images at the preaching of Tattvasundara-gaṇi in 1712 A.D.[10] In the reign of Akhaisiṁha in 1749 A.D. and in 1755 A.D., the Pūjyapādukā of Jinaudaisūri was erected by his disciples.[11]

Mūlarāja also patronized Jainism. In 1768 A.D., the *stūpa* of Jinayuktasūri was constructed.[12] The Saṁgha established the *stūpa* of Jinakuśalasūri in 1783 A.D through the discourses of Jinachandrasuri.[13] In 1786 A.D., the *thamba pādukā* was erected and its consecration ceremony was celebrated by Pt. Rūpachandra.[14] The pillar was erected over the remains of Paṇdita Śrī Vardhamāna in 1784 A.D.[15] The whole *Saṁgha* constructed the temple of Rishabhadeva and its installation ceremony was celebrated by Pt. Rūpachanda in 1804 A.D.[16] In 1818 A.D., the pillar was raised on the remains of Jinachandrasūri.[17]

1. NJI, pt. III, No. 2120.
2. Ibid., No. 2404.
3. Ibid., No. 2406.
4. Ibid., No. 2400.
5. Ibid., No. 2494.
6. Ibid., No. 2595.
7. Ibid., No. 2497.
8. Ibid., No 2447.
9. Ibid., No. 2498.
10. NJI, pt III, No. 2501.
11. Ibid., No 2508 & 2509.
12. Idid, No. 2503.
13. Ibid., No 2502.
14. Ibid, No 2510
15. Ibid., No. 2511.
16. Ibid., No. 2575.
17. Ibid., No. 2504.

Mūlarāja was succeeded by Gajasimha. During this reign, the initiation ceremony of Jinaudaisūri Āchārya was performed by *saṁgha* in 1819 A.D[1] Fascinated by the discourses of Jinamahendrasūri, Gumānachanda, Savāirāma and Maganīrāma with their wives, sons and daughters went out on pilgrimage to Abū, Śikharajī etc. in 1834 A.D.; and there they organized feasts, worship, charity and *rathayātrā* function.[2] Encouraged by Jagaviśāla Muni, the desolated *pāduka* of Jinaharshasūri was repaired by the Osvālas who consecrated it through Mahārāvala Gajasimha.[3] In 1840 A.D., Saṁghavī Gumānamala with the members of the family, for personal merit, repaired the old Jaina temple near Amarasāgara and installed in it the image of Adināthā.[4] The *pādukā* of Jitaraṅgagaṇi, pupil of Jinachandra, was placed by Jinamahendrasūri in 1844 A.D.[5]

Ranajīta Siṁha was the successor of Mūlarāja in whose reign, Jainism made further progress. Inspired by the discourses of Jitaraṅgagaṇi, the Saṁgha constructed the temple of Ādināthа in 1846 A.D. and its installation ceremony was performed by Muni Dūṅgarsī.[6] At Amarasāgara, the *Sthuṁgha pādukā* was put up by Jinamuktisūri in 1860 A.D. and it was consecrated through Sāhiba Chandra.[7]

JAINISM IN JODHPUR AND BIKANER STATES: Jainism flourished in Jodhpur and Bikaner states under the patronage of the Rāṭhoḍa rulers. During their reign, temples were constructed and images were installed in them. These Rāṭhoḍa rulers had deep reverence for Jaina saints, and they often used to pay visits to them. The official reception was accorded to them on the occasion of their visit to their capitals.

The Jaina religion was quite popular at Nagara, three miles from Jalsola which was ruled by the descendants of Mallināthа, ruler of Kheḍa, the old capital of Jodhpur state. The Rāṭhoḍa rulers of this place were liberal in their outlook; and therefore, Jainism flourished exceedingly in their reign. Jaina temples were built and repaired. In 1459 A.D., Govinda Rāja gave donations to the temple of Mahāvīra on the advice of Modarāja-gaṇi during the reign of Raḍuḍa.[8] The inscription of 1511 A.D., in the temple of

1 Ibid., No 2504.
2 NJI, pt. III, No. 2530.
3 Ibid., No. 2585.
4. Ibid., No. 2524.
5. Ibid., No. 2499
6. NJI., pt., III, No. 2518.
7. Ibid., No. 2542.
8. NJI., No. 931.

Rishabha of the reign of Rāula Kushakaṇa records the erection of *rangamaṇḍapa* of Vimalanātha temple by the *Saṁgha* of Viramapura.[1] The *nalimaṇḍapa* of Śāntinātha was completed in 1557 A.D., when Rāula Meghavijaya was the king.[2] The inscription of 1580 A.D. records the repairs of the temple when Rāula Meghavijaya was reigning and Parama Bhaṭṭāraka Śrī Hīravijayasūri was the Pontiff who visited the court of Akbar.[3] In the reign of Rāula Teja Siṁha, the *Saṁgha* repaired the temple of Śāntinātha.[4] The inscription in the temple of Rishabhadeva records some reconstruction in 1610 A.D. when Rāula Teja Siṁha was reigning and Bhaṭṭāraka Vijayadevasūri was the pontiff.[5] The Jaina community of this place constructed a *chatushkikā* in the temple of Mahāvīra in 1621 A.D. through the favour of Nākoḍā Pārśvanātha in the time of Rāula Jagamala.[6] In 1624 A.D. a *nirgama-chatushkikā* together with three windows was constructed in the temple of Pārśvanātha by the Jaina community when Rāula Jagamala was ruling.[7]

The Rāṭhoḍa rulers of Jodhpur State followed the policy of religious toleration, so Jainism prospered under their rule. In 1612 A. D., during the reign of Sūrya Siṁha, Vastupāla with his wife and son celebrated the installation ceremony of the image of Pārśvanātha.[8] Bhāmā with his wife, sons and grandsons set up the image of Pārśvanātha at Kāpaḍā in 1621 A. D. when Gaja Siṁha was ruling.[9] This inscription is important in so far as it points out to the fact that Kāpaḍā, the portion of Sirohi state at that time, was under the possession of the Rāthoḍa ruler of Jodhpur. Most probably, it came under their sway when Surtāna Siṁha was reduced to submission by Sūrya Siṁha. It is clear from the inscriptions that new images were set up in the temples of Ādinātha, Mahāvīra and Pārśvanātha by Jayamalla in 1626 A. D. during the reign of Gaja Siṁha at Jālor.[10] The images were also installed at Mertā[11] and Pālī[12] in 1629 A.D. during his reign. The inscription on the image of Mertā says that Bāi Pūrnāmnyā with his sons installed the image of Sumatinātha. From the inscription on the image of Pārśvanātha at Pālī, we learn that, when Gaja Siṁha was reigning and Amara Siṁha was the heir

1. PRAS., WC., 1911-12, p. 54
2. Ibid
3. Ibid.
4. PRAS., WC 1911-12, p. 54.
5. Ibid.
6. Ibid.
7. Ibid.
8. NJI., No. 773.
9. Ibid. No 981.
10. PRAS, WC., 1908-09, p 55.
11. NJI., No 783.
12. PRAS., WC, 1907-08, p. 45.

apparent, this place was held by Chauhāna named Jagananātha, son of Jasavanta. The image was caused to be made by two brothers namely Dunigara and Bhakara, residents of Pāli itself and belonging to the Śrīmāla caste. It seems that the Chauhāna ruler Jagananātha of Pāli acknowledged suzerainty of the Rāṭhoḍa rulers of Jodhpur and patronized Jainism or at least allowed it to flourish in his state.

In 1737 A.D., in the reign of Mahārājā Abhai Siṁha, when Bakhata Siṁha and Bairī Sāla were ruling over Mārotha, a great ceremony of the inauguration of the temple of Sāha and the images was held.[1] This function was performed by Rāma Siṁha who was the *dīvāna*. This inscription is of great historical significance as it indicates that Mārotha then was not an independent unit but came under the possession of the Rāṭhoḍas of Jodhpur. In the reign of Rāma Siṁha, son of Abhai Siṁha, Giradhara Dāsa constructed the temple at Bılāḍā in 1746 A.D.[2] In 1767 A.D., a *rathayātrā* function was held with great rejoicings during the reign of his feudatory ruler named Hukama Siṁha, a Meratiyā Rājapūta when Bhaṭṭāraka Vijayakīrti visited Mārotha.

Bīkājī with his followers left Jodhpur and founded Bikaner in about 1488 A.D. He and his successors showed respect towards Jainism and its ascetics. Mahārājā Rāya Siṁha, who was contemporary to Akbar, became a disciple of Jinachandra Sūri. At the request of his minister Karama Chandra, he brought 1050 Jaina images of Sirohi from Akbar in 1582 A.D. which

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1 Inscription on a pillar in the temple of Mārotha which is at a distance of six miles from Kuchāmana Road station.

संवत १७९४ माहसुदी १३ अदीतवारे महारोठ नगरे महाराजाधिराज महाराजा अभैसिहजी तत प्रसादित राठोड श्री बख्तसिह बैरीसाल राज्ये श्री मूलसघे नंद्याम्नाये बलात्कारगरणे सरस्वतीगच्छे कुदकुंदचार्यान्वये मंडलाचार्य श्री रत्नाकीर्ति तत्पट्टे मंडलाचार्य श्री अनन्तकीर्ति आम्नाय खंडेलवालेन गोत्रेन साह गिरधर तत्पुत्र साह रार्मसिह तस्य भार्या रायसुरे तत्पुत्र दौलतीराम साहिब राम, गंगाराम साह रार्मसिह बिंबं प्रतिष्ठा करापिता ।

2. NJI, No. 937

3. संवत १८२४ का मीति आसाढ सुदी १० दिने श्रीमद् भट्टारक श्री विजयकीर्ति महाराज महारोठ नगरे मध्ये चतुर्मास कियो । महाराज श्री विजयसिहजी तत्प्रसादात मेडत्याराजी श्री हरिसिहजी, राजी श्री यशवत-सिहजी. राजी श्री सालीमसिहजी, राजी श्री दीपसिहजी, समरसिहजी, जीवणसिहजी, हुकमसिहजी राज्य प्रवर्तमाने — श्री रथयात्रा उच्छव भलीभाँति पंचायत किया ।

were looted by Turāsanakhān and thus saved them from destruction.[1] This is evidently an exaggerated account. Turāsankhān had probably nothing to do with Akbar. He might have been a local fanatic chief who indulged in iconoclasm. Karama Chandra celebrated the *Yugaprdhānapadotsava* of Jinachandra Sūri at Lahore in which Mahārājā Rāya Simha with Kumvara Dalapata Simha participated and presented many religious manuscripts to Sūriji.[2] Mahārājā Rāya Simha had good relations with Jinasimha Sūri who was the *Pattadhara* of Jinachandra Sūri. In his reign, Hammīra with the members of his family established the image of Neminātha in 1605 A. D.

Karṇa Simha became the ruler in 1631 A. D. Jainism continued to grow during his reign. He granted land for the construction of the Jaina Upāsara. The relations of Mahārājā Anūpa Simha with Jinachandra Suri and the Jaina poet Dharmavardhana were intimate and cordial. The poet Dharmavardhana Sūri composed a panegyric in Rājasthānī language on the coronation ceremony of king Anūpa Simha who was a renowned patron of art and literature. Between Jinachandra and the several rulers of Bikaner such as Mahārājā Anūpa Simha, Jorāvara Simha, Sajana Simha and Gaja Simha, there was a considerable correspondence. Mahārājā Sūrata Simha became the ruler in about 1765 A.D He was devoted to Jaina saints. He used to regard Jñānasāgara as the Avatāra of Nārāyaṇa. He granted land for the construction of a number of Jaina *Upāsaras*. He had very great respect for Dādāsāhiba and gave the land of 150 *bīghās* to meet the expenses of the worship of Dādāji.[3] He was succeeded by Mahārājā Ratana Simha in 1828 A.D. He continued to show respect towards Jaina teachers and Jainism.

JAINISM IN JAIPUR STATE: The Jaina religion also prospered under the Kachchhāvā rulers of Jaipur who extended patronage to it. About fifty Jainas acted as *dīvānas* in the State, and under their patronage various copies of the Jaina scriptures were prepared; a large number of temples were constructed; and the consecration of the images was celebrated. At the same time, Jainism flourished in the different parts of the Jaipur State in the *Jāgīradrārīs* of several powerful *thākuras*.

1. *Bīkanera Jaina Lekha Saṁgraha, p. 27. (Introduction).*
2. Ibid., p. 7.
3. *Bīkanera Jaina Lekha Samgraha, pp. 8-11 (Introduction).*

Jaipur State remained the stronghold of the Jaina religion in the medieval period. In 1538 A.D., during the reign of Karama Chanda, a copy of *Bhavishyadattacharitra* was written.[1] Copies of the *Pāṇḍavapurāṇa*[2] and *Harivaṁśapurāṇa*[3] were written in the temple of Neminātha in 1559 A.D. during Bhāramala's rule. After Bhāramala, Bhagavāna Dāsa became the ruler. In his time, the copy of the *Vardhamānacharitra* was written at Mālapurā.[4]

Jainism continued to develop in the reign of Māna Siṁha. In his reign, the copy of the *Harivaṁśapurāṇa* was written in the temple of Ādinātha at Mālapurā in 1588 A.D.[5] In his time, Thāna Siṁha of Khaṇḍelavāla caste led the Saṁgha to Pāvāpurī in Bihar where he performed the installation ceremony of the *Shoḍaśakārana Yantra* in 1591 A. D.[6] The inscription of 1605 A.D. on the large pillar states that during the reign of emperor Akbar and his feudatory Māna Siṁha, the pillar was erected by Bhaṭṭāraka Chandrakīrti residing at Champāvatī[7] known as Chātsu. The two copies of the *Harivamśapurāna* were written in 1604 A. D. and 1605 A. D. respectively at Rājamahala[8] and Saṅgrāmapura[9] (modern Sāngāner) in his reign. The inscription of 1607 A.D. points out that the consecration ceremony of the images on a large scale was celebrated at Maujamābad by Jetā with his sons and grandsons when Māna Siṁha was ruling.[10]

Jainism also continued to develop even in the reign of Mirzā Rājā Jaya Siṁha. There is an inscription of 1654 A.D. engraved on a slab in the Digambara Jaina temple of Godā at Sāngānera of the time of the emperor

1 P. S., p. 148.
2. Ibid., p. 126.
3 Ibid., p. 77
4. Ibid., p. 170.
5. Ibid., p. 73.

6. सवत १६४८ वैशाख मास पावापुरी नग्रे श्री राजा मानसिंह श्री मूलसंघे भट्टारक श्री प्रभाचन्द तथा मंडलाचार्य श्री धर्मचन्द तत् मडलाचार्य श्री ललितकीर्ति भट्टारक श्री चन्द्रकीर्ति गुरुपदेशात् खंडेलवाल सावडा गोत्रे सा धनराज नु भार्या सुहागदेवी नु पुत्र सा पदारथ तत सा हेमराज तत् भार्या हरसमदे पदारथ भार्या पाटनदे तत्पुत्र साह छाजूराम तत् भार्या मौना पुत्र सा सहसमल तत् मानसिंह तत् थानसिंह नित्य प्रणमति ।

7. ARRMA., 1927-28, No. 11.
8. P. S., p. 72.
9. Ibid., p. 72.

10. संवत १६६४ वर्षे ज्येष्ठ वदि १ सोमवारे कुसमवशे महाराजाधिराज मानसिंह राज्ये भ. श्री प्रभाचन्द्र तत्पट्टे भट्टारक श्री चन्द्रकीर्ति तत् पट्टे भ. श्री देवेन्द्रकीर्तिस्तदाम्नाये खंडेलवालान्वये गोधागोत्रे सं नानु जैतन चैत्यालय गुरुतर प्रतिष्ठा करापिता पाटोदी गोत्रे सा भागा तद्भार्या सरूपदे तयो पुत्र प्रथम सा रायमल, द्वि रेखा; तृतीय सा जेता तत्पुत्र वनवीर, रूपसा, तत्पुत्र नरहरि, जयवंत, मनोहर, संगराना मोजमाबाद मध्ये जैसा नित्य प्रणमति ।

Shāhjahān and Rājā Jaya Siṁha.[1] The inscription in the Jaina temple at Amber says that the Chief Minister, Mohana Dāsa, of Jaya Siṁha of Khaṇḍelvāla caste built the temple of Vimalanātha at Ambāvatī (Amber) and adorned it with golden *kalaśa*. It further mentions that in 1659 A.D., when Mahārājādhirāja Mahārājā Jaya Siṁha was ruling at Ambāvatī as a great feudatory of emperor Shāhjahān, some additions were made to the temple by the Chief Minister of Mahārājā Jaya Siṁha.[2]

Sawāi Jaya Siṁha, the celebrated scholarly ruler of Jaipur, was served by three Jaina *dīvānas* namely Rāma Chandra Chhābarā, Rāvā Kṛipā Rāma and Vijaya Rāma Chhābarā. These statesmen tried their best for the propagation of the Jaina religion. Rāma Chandra constructed the Jaina temple at Shāhabāda midway between Jaipur and Rāmagaḍha. He and his son Kiśana Siṁha participated in the function of the *Patta* ceremony of the *Bhattāraka* Devendrakīrti. It is described in the *Jakarī* of Bhaṭṭāraka Devendrakīrti, composed by Nemichanda.[3] Rāva Kṛipā Rāma also took a keen interest in religious affairs. He built a Jaina temple at Chātsu. The big Jaina temple in the Chākasū kā Chauka at Jaipur was constructed by him. He also constructed a Chaityālaya for worship in his house. Besides, he participated in the function of the *patta* ceremony of the Bhaṭṭāraka Mahendrakīrti and sprinkled water over his head. This is written in the *Jakarī* of Mahendrakīrti composed by Pt. Akhai Rāma.[4] Vijaya Rāma got the *Samyaktvakaumudī* written and presented to Pt. Govardhana in 1740 A.D.[5] The copy of the *Karmakāndasatīka* was also written in his reign.[6]

Even during the troubled reign of Sawāi Mādho Siṁha, the Jaina religion continued to thrive. He was also served loyally like his father by several Jaina statesmen. Bāla Chandra Chhābarā became the Chief Minister of Sawāi Mādho Siṁha in 1761 A.D. Before him, an intolerant Brāhmaṇa,

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1. ARRMA., 1925–26, No. 11.
2. Ibid., 1933-34, No. 13.
3. सघही अजितदास जी आह्या, दीवाण रामचन्द्र किशनचंदजी ।
(*Guṭakā* No. 189 in the temple of Pāṭodī at Jaipur).
4. जयकार सबद उचार करता कलशमस्तक ढालिया, श्री रावकृपाराम जी निज सुजस जगविस्तारिया ।
(Guṭakā, No. 189 in the temple of Pāṭodī at Jaipur).
5. Copy of this manuscript in *Āmerabhaṇḍāra*.
6. PS., p. 7.

named Syāma Rāma had destroyed many Jaina temples. Bāla Chandra gave a new life to Jainism. He renovated the old Jaina temples and constructed several new ones. In 1764 A.D., *Indradhvaja Pūjā Mahotsava* was celebrated at Jaipur by the efforts of Bāla Chandra who had a great influence in the State. The State provided all help and facilities for this function.[1] *Dīvāna* Ratana Chanda Sāha built a Jaina temple and participated in *Indradhavaja Pūjā Mahotsava*. Nanda Lāla constructed the Jaina temples at Jaipur and Sawāi-mādhopura. He also celebrated the installation ceremony of the images on a large scale as advised by Bhaṭṭāraka Surendrakīrti in the reign of Pṛithvī Siṁha in 1769 A.D. at Sawāimādhopura.[2] Dīvāna Keśarī Siṁha Kāsalivāla built the beautiful Jaina temple of Siramoriyā at Jaipur. Kanhaiyā Rāma built the Jaina temple known as *'Vaiddyonkā Chaityālaya'* at Jaipur in the time of Mādho Siṁha.

Rāja Chandra Chhābarā, son of Bāla Chandra, served Jagata Siṁha as his Chief Minister. He was a man of religious inclinations. He led the Saṁgha to many holy places. He was, therefore, given the title of *Saṁghapati*. He performed the *Yantra Pratishthā* at Junagada as advised by Bhaṭṭāraka Surendrakīrti in 1801 A.D.[3] On the instruction of the same Bhaṭṭāraka, in 1804 A.D., he performed the consecration ceremony of the images on a large scale at Jaipur.[4] Bakhata Rāma also remained the Dīvāna of Jagata Siṁha. He took much interest in matters of religion. He built the Jaina temple in Choḍārāstā at Jaipur which is known as the temple of *Yati Yaśodā Nandajī*. He constructed the Jaina temple at Durgāpurā known as the temple of

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1. *Vīravānī* pp. 29-30 An invitation letter was sent to different places for *Indradhvaja Pūjā Mahotsava*.
थाकै पूजाजी कै अर्थि जो वस्तु चाहिजे सो ही दरबार सू ले जाओ।

2 संवत १८२६ वैशाख सुदी ६ गुरुवासरे पुष्य नक्षत्रे सवाई माधोपुरे महाराजाधिराज श्री पृथ्वीसिंहजी राज्ये मूलसंघे नद्याम्नाये बलात्कार गणे सरस्वती गच्छे कुंदकुंदचार्यान्वये भट्टारक श्रो सुरेन्द्रकीर्ति गुरूपदेशात् स-नंदलालेन प्रतिष्ठा करापिता ।

3. संवत १८५८ वर्षे वैशाख मासे कृष्ण पक्षे दशमी बुद्धवासरे श्री मूलसंघे भट्टारक श्री सुरेन्द्रकीर्ति उपदेशात् जूनागढ नगरे रैवतकाचले खंडेलवालान्वय छाबड़ा गोत्रे सघही रायचन्द्रेण यंत्रप्रतिष्ठा करापिता।

4. संवत १८६१ वैशाख सुदी ५ सोमवार सवाई जयपुर नगरे भट्टारक श्री सुरेन्द्रकीर्ति गुरू उपदेशात् छाबडा गोत्रे संघही रायचन्द्रेण प्रतिष्ठा कारियता। पंडित रामचन्द्रेण नित्यं प्रणमति।

Roḍapurā. This name was given after the name of his friend. A Jaina temple was constructed by him at Anatapurā near Chātsū which was given to him as a Jāgīra for his salary.

Jainism flourished in different parts of the Jaipur State, which were ruled by small feudatory rulers. In 1694 A.D., during the reign of Vijaya Siṁha, Jesā of Jobanera with his sons set up the images.[1] He seems to be the feudatory chief of Jobanera. The inscription of 1653 A.D. points out that during the reign of Shāhjahān, when Arjuna Gauḍa was ruling over Mālapurā, Saṅghī Nāḍā, Bhīkhā, Sambhu and Lāla Chanda performed the installation ceremony of the big Daśalakshaṇa Yantra.[2] This inscription is historically important as it points out that Mālapurā, once under the rule of the Kachchhāvā rulers of Jaipur, came under the control of Arjuna Gauḍa, the ruler of Mārotha.

Jainism was also prevalent at Revāsā. An inscription of 1604 A.D. records that during the reign of emperor Pātisha Akbar and his subordinate Chief Mahārājādhirāja Rāyasāla of Kachchhāvāha family, the temple of Ādinātha was constructed by Sāha Jitamala and his brother Nathamala, the two sons of Devīdāsa, the Chief Minister of Rāyasāla. Devīdāsa belonged to a Khaṇḍelavāla family. The inscription further states that the temple was built under the advice of Yaśakīrti belonging to Mulasamgha.[3]

Bairat in the time of Akbar was ruled by his official Indrarāja. The inscription of 1587 A.D. engraved on the wall of the temple of Pāraśvanātha states that Indrarāja, a Śrīmāla *baniyā*, erected this temple which was named both *Mahodaya Prasāda* and *Indra Vihāra* and dedicated it to Vimalanātha.[4]

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1. सवत १७५१ का वर्षे ज्येष्ठ बदी ६ शुक्रवासरे श्री मूलसघे भ. श्री यशकीर्तिदेवा, म श्री रत्नकीर्तिजी तदाम्नाये खडेलवालान्वये जोबपुर वास्तव्य राज्य श्री विजयसिह राज्य ठोल्या गोत्रे साह दामोदर तत पुत्र सा जैसा ता पुत्र द्वौ प्रथम पुत्र चि. श्यामदास, द्वतीय पु. खेतसी सघही जैसातेन इद बिब प्रतिष्ठा करापिता ।

2. संवत १७१० वर्षे माह सुदी ५ बृहस्पतिवारे पातिशाह श्री शाहिजहा प्रतापे मालपुर नगरे महाराज श्री अर्जुन गौड राज्ये श्री मूलसघे बलात्कार गणे सरस्वतीगच्छे नद्याम्नाये कुदकुंदाचार्यान्वये भट्टारक श्री चन्द्रकीर्ति तत्पट्टे भट्टारक देवेन्द्रकीर्ति तत्पट्टे भट्टारक श्री नरेन्द्र कीर्ति तदाम्नाये खडेलवालान्वये पाटनी गोत्र साह खानु भार्या सुहागदे ——— तेषा मध्ये संघी श्री नादा, भीखा साह श्री सभु लालचन्द्र एतै प्रतिष्ठावित श्री बृहत दशलक्षण यत्रं नित्यं प्राणमत्ये व वर्धमान जिनशासन ।

3. ARRMA., 1934—35, No 11.

4. PRAS WC; 1909-10, pp. 44-45.

The Jaina religion was also in existence in the kingdom of Todaraisingh which was ruled by the Solaṅkī rulers. The old name of Todaraisingh was Takshakagaḍha. In 1536 A.D., Saṁghavī Kālu celebrated the consecration ceremony of the images at Āṅvā near Uṇiyārā, during the reign of the Solaṅkī ruler Sūryasena.[1] The two copies of the *Yaśodharacharitra* were written separately in 1553 A.D.[2] and 1555 A.D.[3] when Rāva Rāmachandra was ruling over Todaraisingh. In 1607 A.D., Nānu got the copy of the *Ādināthapurāna* written in the temple of Ādinātha of this place when Mahārājā Jagannātha was ruling.[4] Vādirāja, the minister of the king Rāja Siṁha of this town, wrote the *Vāgbhaṭālankārāvachūri Kavichandrikā* in 1672 A.D.[5]

Chātsu was a centre of Jainism in early times. Copies of manuscripts such as the *Samyaktvakaumudī*.[6] in 1525 A.D., *Rājavārtika*[7] in 1525 A.D., *Chandraprabhacharitra*[8] in 1526 A.D., *Shatpāhu a*[9] in 1537 A.D., and *Upāsakādhyayana*[10] in 1556 A.D. were written here. The *praśastis* of these manuscripts are important from historical point of view. It is known from the *praśasti* of the *Chandraprabhacharitra* that Chatsu was under the possession of Rāṇā Saṅgrāma Siṁha and his feudatory Rāva Rāma Chandra of Todaraisingh was ruling there. After that, it came under the control of the Rāṭhoḍa ruler Vīramade, the ruler of Mertā, as is known to us from the *prasasti* of the *Shatpābuḍa* Finally, king Bhāramala of Amber began to rule there as seen from the manuscript of *Upāsakādhyayana* written in his reign.

An inscription[11] of 1726 A.D. states that during the reign of Chūhaḍa Siṁha, Hṛidaya Rāma performed the installation ceremony of the images at Bānsakhoha, a place near Jaipur. Chūhaḍa Siṁha seems to be a petty ruler of this place.

JAINISM IN ALWAR STATE: Some inscriptions of the 11th or 12th century A.D. on the pedestal of the Jaina images and some Jaina monuments

1. *Vīravāṇī* IV, pp. 109–110.
2. PS., p. 168.
3. Ibid., p. 163
4. Ibid., 89.
5. JGPS., No. 141.
6. PS., p. 63.
7. Ibid., p. 54.
8. Ibid., p. 99.
9. Ibid., p. 175
10. Ibid., p. 94.
11. सवत १७८६ बैशाख बदि ८ बुद्धवारे सावन नक्षत्रे बासखो नगरे कुंभाणी गोत्रिय राजसी चूहडसिंहजी राज्य प्रवर्तमाने श्री मूलसघे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये लोहाड्या गोत्र संघी जी श्री हृदयरामेशा बिब प्रतिष्ठा कारापिता ।

have been discovered at the places such as Ajabgaḍha,[1] Naugāmā[2] and Rājagaḍha.[3] They indicate that Jainism existed in this region in early medieval period when it was ruled over by the Gūrjara Pratīhāras. Even afterwards, during the reign of Khānzādās, Jainism remained associated with this region in the 15th or 16th century A.D. These Khānzādās were originally Hindus who were converted to Islam during the reign of Firoz Tughluq in the 14th century A.D. By nature, they were tolerant and showed great regard towards Jainism.

Alwar became the place of pilgrimage in the medieval times and it was visited by several pilgrims. In the *Tīrthamālās*[4] written in the medieval period, it has been described as a holy place of Rāvana Pārśvanātha. It means that Rāvaṇa worshipped the image of Pārśvanātha at this place. It, therefore, began to be called Rāvaṇa Pārśvanātha Tīrtha. It is all legendary but it indicates the importance of Alwar as a centre of religion. It appears that the town Pāranagar near Alwar derived its name from the Jaina Tīrthaṅkara Pārśvanātha. As extensive Jaina ruins abound in Pārānagara, it may be possible that this place was associated with the Jaina Tīrthaṅkara Pārśvanātha in early times.

As Alwar remained the holy place of Jainas in medieval times, Jaina scholars and saints resided at this place and carried on their literary activities.[5] Some works such as *Maunaekādaśīstavana* in 1567 A.D. by Sādhukīrti, *Vidagdhamukhamaṇḍanavritti* in 1642 A D. by Sivachandra, *Devakumārachaupāī* by Lālachandra in 1625 A.D. and *Mahīpāla-chaupāī* in 1821 A.D by Vinayachandra have been composed in Alwar. Some copies of the manuscripts such as the *Haṁsadūta*, *Laghu-Saṁghatrayī* in 1543 A.D. and *Laghu-kshetrasamāsavritti* in 1546 A.D. have been prepared in Alwar. Even at Tijārā[6] and Bahādurapura,[7] several copies of the manuscripts were written during the reign of the Khānzādās in the 15th and 16th centuries.

Temples were constructed and images were placed in them during the reign of the Khānzādās in the 15th and 16th centuries. A Jaina inscription of 1516 A.D. records the construction of an Adināthachaitya at Bahudravyapura by Śrīmāla Saṁgha and the installation of an image therein was

1. ARRMA, 1918—19, Nos. 4, 9 and 10.
2. Ibid., 1919—20, Nos. 3 and 4.
3. Archaelogical Survey Reports, XX, p. 124.
4. *Jaina Satya Prakāśa*, X, p 99
5. *Arāvalī*, I, No. 12
6. *Śrī Praśasti Saṁgraha*, pp 96, 108, 115, and 125.
7. Ibid., pp 35 and 54

made by Āchārya Puṇyaratna Sūri.[1] In 1531 A.D. a Śrāvaka of Upakeśa caste belonging to Alwar installed the image of Sumatinātha through Siddha Sūri.[2] Bhaṭṭāraka Bhūshaṇa of the Kāshṭhā Saṁgha performed the installation ceremony of an image at this place in 1619 A.D.[3] An inscription of 1628 A.D. engraved on a slab of stone built into the wall of a Jaina temple, now used as a house by a Thākura at Alwar, records the construction of a temple of Rāvaṇa Pārśvanātha and consecration of his image by Hīrānanda of Osavāla caste originally of Delhi and then residing at Agra.[4]

DESTRUCTION CAUSED BY THE MUSLIMS: Jainism under Rājpūt rulers remained some how safe and secure from Muslim invasions but still it could not escape their ravaging effects entirely. They raged many of the Jaina temples to the ground, massacred the followers of Jainism and destroyed libraries. Most of the beautiful Mohammedan mosques were built out of the ruins of the Jaina temples which provide elegant pillars and the richly carved horizontal domes

From the inscriptions of the temple at Pālī, it seems that the temple now known as Pārśvanātha was originally dedicated to Mahāvīra.[5] This change must have been brought about by an invasion of the Mohammedans who came to Pālī and destroyed the image. From the *Tārikh-i-Firishta* also, it appears that Qutbuddin Aibak, slave of Muhammad Ghori, was the only Muslim emperor who captured Pālī. In 1196 A.D., we are told that Qutbuddin, on his way to Aṇahilavāḍa, took the forts of Pālī and Nāḍol. When Pālī suffered at the hands of Mohammedans, the Jaina temple must have undoubtedly suffered from their iconoclastic fury. When the time came for renovating it, the name of the Tīrthaṅkara, to whom it was dedicated, was probably forgotten.

Aḍhāī-dina kā Jhoṁparā is said to be a Jaina temple in the past. It was destroyed by the ignorant bigotry and fanaticism of the Afghans of Ghor who attacked Ajmer under Muhammad Ghori in 1192 A.D. They converted it into a mosque; the alteration consisted principally in the addition of the magnificent screen wall, consisting of seven arches fronting the western side, and the insertion in the back wall of the inevitable mehrab or arch

1. Archaeological Survey Reports, XX, p. 119.
2. NJI., No. 1464.
3. *Bhaṭṭārakasampradāya*, No. 686.
4. ARRMA, 1919-20, No. 15
5. PRAS., WC., 1907-08, pp. 43-44.

inseparable from a mosque and the erection of a pulpit or mimbar near it. The imamgha or mehrab in white marble was built in 1199 A.D. and the screen wall was added during the time of Sultān Shamsuddin Iltutmish in about 1213 A.D. Thus, the work of conversion lasted from 1199 to 1213 A.D.

From the two Sanskrit and two Persian inscriptions, it is clear that Jāmā Masjid at Sanchor was built with the materials obtained by demolishing the old Jaina temple of Mahāvīra in the reign of Nasiru-ud-din, son and successor of Alauddin Khilji.[1] From the *Tīrtha-kalpa* of Jinaprabha, it is clear that at Sanchor, there was a celebrated Jaina temple of Mahāvīra. From its account, it appears that the temple was thrice in danger of being destroyed by the Mohammedans and that it was at last attacked in 1310 A.D. by Allauddin who carried away the image to Delhi and broke it to pieces. *Tārikh-i-Firishta* also describes this event.

From the inscriptions on the pillars of the mosque at Jalor in Marwar, it is clear that it was built from the materials of at least four different temples of which, one was a Hindu temple The remaining three were Jaina temples and were dedicated to the Tīrthaṅkaras Ādinātha, Mahāvīra and Pārśvanātha.[3]

From the inscriptions in the temple of Neminātha at Jiravalā in Sirohi state, it is clear that it was originally dedicated to Pārśvanātha. There is found a story among the inhabitants of this place about the change of denomination. They narrate that during the regime of the Muslim King (whom they called Bokada Pādashah) the temple was attacked, desecrated and plundered by a band of Mohammedan troops. During this raid, the image of Pārśvanātha was pulled down and smashed to pieces by the bigotted iconoclasts.[4]

The invasion of Kāmran, the brother of Humāyun, on Bikaner in 1534 A.D. is only known from the inscription on the image in the temple of Chintāmani at Bikaner. At this time, he also destroyed the Jaina temples.[5] The *Stavana* of Kanakasoma gives an account of the destruction caused by Turāsana Khan to the images of Sirohi.

1 PRAS., WC, 1907-08, p. 34-35
2. *Vividha Tīrtha-kalpa*, pp 28 30
3. PRAS, WC., 1908-09, p 54, 57.
4 PRAS., WC., 1916-17, p 67.
5 *Bikanera Jaina Lekha Samgraha*, No 2

The town Śāhabāda in Kotah state was so named by Aurangzeb when, during his march from Delhi to South, he stayed for a day at this place. He destroyed the Hindu and Jaina temples and out of this material, erected a small mosque copying the pattern of Jāmā Masjid of Agra. The Musjid still stands and the material used when properly scrutinised reveals the iconoclastic zeal of this great monarch.

From the above discussion of the subject, it stands clearly revealed that Jainism was in existence in very early times and it flourished from the 8th century to the present day exceedingly in Rajasthan. It enjoyed the patronage of the rulers, generosity of the administrators, munificence of the merchants, and the respect of the masses. But still, there are the incidents which point out that it could not remain immune from the Muslim attacks.

CHAPTER III

DIVISIONS AND SUB-DIVISIONS OF JAINISM

The Jaina religion like other religions of India has suffered from the tendency of schisms and secessions from the very beginning. The different sects gradually sprang from time to time on account of the different interpretations put on the canonical texts. The Jaina church consisted of the various local *Saṁghas*, and there was no central organization to co-ordinate them. The circumstances of the particular time also compelled them to give up old ideas and to adopt new ones. Some persons ambitious and capable of aspiring to leadership started new sects only for their personal name and fame. Such a tendency no doubt did more harm than good to the cause of Jainism.

IN THE TIME OF MAHĀVĪRA: Even in the time of Lord Mahāvīra, Jainism was not free from schisms. There were the followers of Pārśva who believed in the four vows *(chāturyāma-dharma)*, to which Mahāvīra is said to have added the vow of chastity. An attempt was also made for compromise and the followers of Pārśva joined the church of Mahāvīra.

The sect of Ājīvikas existed even as early as the time of Mahāvīra. Their leader was Gośāla Makkhalīputra. The word Ājīvika indicates a pro-

2. *Bikaner Jaina Lekha Saṁgraha*, p. 27 (Introduction).

fession for livelihood and not a religious sect. The name was given to it by its opponents but afterwards, the offensive meaning of the name gradually disappeared. In earlier years of their ascetic life, Mahāvīra and Gośāla had been mutually associated but later on it was the conduct of Gośāla that was responsible for their separation.

Śvetāmbaras and Digambaras: The Śvetāmbaras and the Digambaras both are found in large numbers in Rajasthan. Their separation took place in 79[1] or 82[2] A.D. The Śvetāmbaras give the following explanation of the origin of the Digambara sect.[3] A saint named Śivabhūti was given a costly blanket by the king of Rathavīrapura. He became very fond of it. His preceptor noting his fondness for the blanket ordered him to part with it, but he refused to do so; and in an angry mood, he ran away leaving it behind. He founded the Digambara sect. This account is however incredible because no householder, according to the Jaina scriptures, likes the giving of a costly blanket to a saint who is expected to live on restricted charity. Further, even assuming that the saint ran away naked leaving his blanket behind, how could he hope to gather followers for a doctrine which was not popular? In order to prove their priority, the Śvetāmbaras advanced the following arguments.

1. The Śvetāmbaras possessed all the twelve Aṅgas, the sayings of the Tīrthaṅakaras, except Dṛṣṭivāda, while the Digambaras had none. The literature of the Digambaras was composed by them after their coming into being in 82 A.D.

2. In the Āgama literature of the Śvetāmbaras, there is no mention of the Digambara sect. It indicates that Aṅgas of the Śvetāmabaras are of ancient times and were composed before the coming of the Digambara sect into existence.

3. There is a description of Gośāla Ājīvika in the Buddhist *Pitakas* and *Bhagavatī-Sūtra* but it is not found in the very old Digambara Jaina literature.

4. The Jaina inscriptions of Mathura clearly indicate that the names of *Ganas* and *Kulas* are similar to those found in the *Sthavirāvalī* of the *Kalpasūtra*.

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1. *Darśanasāra*, p 7.
2. *Śramaṇa Bhagavān Mahāvīra* Vol. IV, Nihnava-Vāda, p. 269.
3. Ibid, p. 272.

The Digambaras also give the explanation of the origin of the Śvetāmbara sect which is as follows.[1] A terrible famine visited Magadha in 293 B.C. and 14000 monks under the leadership of Bhadrabāhu with Chandragupta Maurya moved on to the South. Some monks under the leadership of Sthūlabhadra stayed in the North. After the famine, Bhadrabāhu returned to the North and found that the northern monks had deviated from certain fundamental principles of Jainism and started to put on clothes. But the actual and final schism took place after two centuries, when the unity of the order was lost for ever. The following arguments may be advanced in order to prove the priority of the Digambara sect.

1. At the time of Alexander the Great's raid across India, the Digambaras were still numerous enough to attract the notice of the Greeks who called them Gymnosophists or naked philosophers.

2. At Mathura, the two Jaina temples of the early Christian era have been discovered.[2] It seems that these temples belong to the Digambaras, because the images placed in them are nude. The pictures of the saints and the ascetics on the wall of the Hathigumphā inscription are also nude.

3. The Ājīvikas and the Yāpanīyas, the sects of the Jainas, adopted the practice of nudity of the Digambaras. It seems that this was the original practice and, therefore, they have accepted it. The Ājīvikas and the Yāpanīyas later on merged themselves among the Digambaras, the original sect but not among the Śvetāmbaras. This also leads to the priority of the Digambara sect.

The five main tenets in which the Digambaras and the Śvetāmbaras hold different views are: *(a)* the Tīrthaṅakaras must be represented as nude and unadorned and with down cast eyes; *(b)* women cannot obtain *moksha;* *(c)* Mahāvīra was never married; *(d)* once a saint had obtained *Kevala Jñāna,* he needed no food in morsels, but he could sustain life without eating; and *(e)* the ideal ascetics must be nude.

SAṀGHA, GAṆA AND GACHCHHA

The Saṁgha and Gaṇa are well-known political terms. The *Saṁgha-rājya* means the rule of a community and the *gaṇa-rājya* indicates the rule of

1. It has been described in *Bṛhatkathā-kośa* by Harisheṇa, *Bhadrabāhucharitra* by Ratnanandi and *Rājāvalikathe.*
2. *Jaina Stūpa and other Antiquities.* p. 7. (Int.)

many a republic. In early times, there was perhaps no distinction between political *Samgha* and *Gana*, because Pānini equates Gana with Saṁgha. But, in course of time, Gaṇa became a branch of Saṁgha. The Saṁgha and Gaṇa in Jainism and Buddhism might have come into existence as imitations of the political Saṁghas and Gaṇas which flourished in ancient India. Both Mahāvīra and Buddha were born and brought up in the republican atmosphere. They had Saṁghas around them. It is for this reason that they adopted the name as well as the constitution of the political Saṁgha in organizing their religious Saṁghas. It is also possible to suggest that the political Saṁghas and Gaṇas might have been founded in imitation of the religious Saṁghas and Gaṇas which had existed since the time when the two great religions were organised. The head of the Gana was known as Ganadhara. Both these terms in the political and religious spheres indicate the group of persons with the main characteristic of possessing a mind conscious of certain ideology. The existence of large number of Saṁghas and Gaṇas in the Jaina community in ancient times points out that it was politically and culturally highly organised. It is due to the efficiency of the Church organization that Jainism has survived through all vicissitudes. The Gaṇas in course of time also began to be known as Gachchhas.

GAṆA IN THE KALPASŪTRA AND KUSNAṆA INSCRIPTIONS OF MATHURA: The *Kalpasūtra* tells us that there were seven Schools of thought with their respective branches (Śākhā) each of which separated in course of time into its own family *(kula)*. It is interesting to note that several of these Jaina orders are mentioned in Kushāna records The seven Gaṇas are Godāsa, Uddeha, Uḍuvāṭika, Vesavāṭika, Chārana, Mānava and Kautika.[1]

The first Gaṇa had four Śākhās and Kulas. The second Gaṇa Uddeha was founded by Ārya Rohaṇa and was divided into four Śākahās and six Kulas. Nāgabhuta and Parihāsaka Kulas of the *Kalpasūtra* may be identified with Nāgabhūtikīya[2] and the Paridhāsika[3] of the Kushāna records. The third Gaṇa Uduvāṭika is subdivided into four śākhās and three Kulas. None of these can be traced in any of the Kushāna inscriptions. The fourth Gaṇa Veśavāṭika, founded by Kāmarddhi, was subdivided into four śākhās

1. *Kalpasūtra*, S. B E., Vol. 22, p. 288f.
2 E. I. Vol I, No. XIX, p. 391.
3. LÜDERS: Epig. Notes I. A. XXXIII, p. 109.

and Kulas. Among these only, the Mehika-kula[1] is mentioned in a Kushāṇa grant. The fifth Gaṇa Chāraṇa identified by BUHLER with Vāraṇa Gaṇa of the inscriptions was subdivided into four śākhās and seven Kulas.[2] The Kushāṇa inscriptions refer to several of them.[3] The śākhās may be identified with the Hāritamālākāri, Vajranāgari and Sāṁkāśikā while the Kulas are to be identified with the Puśyamitrikā, Āryacheṭikā and Partidharmikā of the *Kalpasūtra*. The sixth Gana Mānava was divided into four śākhās and three Kulas. But only a few of these are mentioned in Kushāṇa records. The seventh Gaṇa Kauṭīya Gaṇa founded by Susthita was subdivided into four Kulas, and seven śākhās. This Gaṇa is well represented in the Kushāṇa inscriptions.[4] The śākhās must be identfied with tne Vajrā, Madhyamikā, Uchhānagarī and the Vātsalīya while the Kulas may be identified with the Vāṇīya, Brahmaliptika and the Pṛishṇavāhanaka of the *Kalpasūtra*. The Madhymikā branch was named after the ancient place Madhyamikā identified with modern Nagarī in Mewar. It was founded by Priyagrantha, the second pupil of Susthita and Supratibuddha.[5]

The number of the Gachchhas is 84 but it seems to be only conventional. Neither the Castes not the Gachchhas were formed at one time. They came into existence at different times. Some names of the Gachchhas have no significance but were added simply to make their number 84. This increase in the number started from about the 11the century A.D. At present, there number seems to be about one hundred fifty. Most of the Gachchhas were prevalent in Sirohi, Jaisalmer, Marwar and Mewar states. This existence at a particular time points out that there were followers of these Gachchhas at that time. Some of the Gachchhas were named after certain good deeds done by certain persons while others named after influential persons. Some of the ancient Kulas in course of time were also converted into the Gachchhas. The Gachchhas are also territorial in origin.

ACTIONAL GACHCHHAS:

(1) BRIHAD GACHCHHA: Uddyotanasūri bestowed the degree of a Suri on the eight ascetics including Devasuri under the shade of a large

1. E. I, Vol. II, p. 382
2. BUHLER *On the Indian Sect of the Jainas* p 55.
3. E. I., I, No. VI, pp 385, 87, 88, 97, 96, 289
4. E. I., I, No. VI, pp 385, 87, 88, 97, 96 and 289
5. *Kalpasūtra*, S.B.E, Vol. XXII, p. 293.

banian tree at a village Teli situated at mount Abu. According to the opinion of some, the degree of the (highest priest) was conferred only on Sarvadevasūri. As the degree was conferred under the banian tree, the Nirgrantha Gachchha began to be called Vaṭa Gachchha. Vaṭa Gachcha is known also by another name Bṛihad Gachchha.[1] The earliest inscription of 1086 A.D. of this Gachchha in Rajasthan is found at Koṭarā in Sirohi State.[2] The next early inscription of 1158 A.D. is found at Nādol in Marwar.[3] From the inscriptions it seems that it became popular in Sirohi[4] and Marwar States in the 12th, 13th and 14th centuries. The inscriptions of the 14th and 15th centuries of this Gachchha are also found in Udaipur and Jaisalmer.[5]

(2) KHARATARA GACHCHHA: Kharatara Gachchha is the most famous and influential Gachchha. Jineśvarasūri by defeating the Chaityavāsīs in the royal court of Durlabharāja got the title *'Kharatara'* in 1017 A.D. From him started the Kharatara Gachchha.[6] It arose outside Rajasthan but gathered a large number of followers here. In course of time, it was divided into many branches. The inscriptions of this Gachchha are found in the different parts of Rajasthan. But it remained dominant in Jaisalmer from the 14th century to the 19th century.[7] The Āchāryas of this Gachchha installed several images and wrote many works

(3) TAPĀ GACHCHHA: Jagachandra Sūri was not only a scholar but he was also a great ascetic practising penances He accepted the penance of doing *'Āyambil'* for the whole life and passed twelve years in this way. Seeing it, Jaitra Siṁha, the king of Mewar, gave him the title of Tapā (which means a real ascetic) in 1228 A.D. From this time, Nirgrantha Gachchha got another name of Tapā Gachchha.[8] The saints of this Gachchha contributed considerably to the growth of Jainism. Later on, it was also divided into many branches. Vṛiddha Pausālika Tapā-Gachchha started from Vijayachandra who was the pupil of Jagachandra Sūri. From Devendra Sūri, there started the Laghu Pausālika Tapā-Gachchha. Vijayachandra Sūri was indolent in the performance of religious rites while Devendra Sūri devoted himself to the performance of the purifying rites and contributed to the

1. *Śramaṇa Bhagavān Mahāvīra*, Vol, V, Pt. II *Sthavirāvalī*, p. 2
2. PJS, Pt. I, No 3.
3. MJI , No 833 and 834
4. APJLS
5. NJI , Pt. I, II & III.
6 I. A , Vol. IX, p. 248.
7 NJI. Pt III.
8 *Śramaṇa Bhagavān Mahāvīra*, Vol V, Pt II, *Sthavirāvalī*, p 75.

development of Jainism.[1] The images installed by the Āchāryas of this Gachchha are found in different parts of Rajasthan. But still, it remained strong in Sirohi,[2] Mewar and Jaisalmer.[3]

(4) AÑCHALA GACHCHHA: Vijayachanda Upādhyāya was the first person to start a Gachchha called Vidhipakṣha in order to support the pure rites. Once the merchant Koṭī went to Pātan. While performing the rites of *paḍikkamaṇa*, he used the edge of his cloth in bowing down instead of using the *'muhapattī'* (a piece of cloth kept on the mouth by the Jaina ascetics). Kumārapāla asked him the reason of this. The Guru told him about *Vidhi-paksha* (the new sect) and then Kumārapāla used the edge of his cloth (called āñchala in Gujarātī) in saluting. Thence forward, Vidhi-pakṣha was called Āñchala Gachchha.[4]

This Gachchha started in 1166 A.D. outside Rajasthan but it spread in Jaisalmer, Udaipur, Jīrāualā in Sirohi State and Nagara in Marwar in the 15th century A.D. as known to us from the inscriptions. Several Āchāryas of this Gachchha composed inportant works and celebrated the consecration of many images.[5]

(5) PŪRṆIMIYĀ GACHCHHA AND SĀRDHA PŪRṆIMIYĀ GACHCHHA: From Pūrṇimā, it seems to be named Pūrṇimiyā Gachchha. Sārdha Pūrṇimiyā system started in 1179 A.D. The great king Kumārapāla once asked Hemachandra to call the leader of the Pūrṇimiyā Gachchha in order to inquire whether its followers acted according to the Jaina holy books or not. The leader of the Gachchha was called and questioned by Kumārapāla. But he could not give satisfactory answers, so the ascetics of the Gachchha were asked to go into exile. After the death of Kumārapāla, Sumatisiṁha, the Āchārya of the Gachchha, came to Pātan. On being asked by the people about his Gachchha, he said, 'We belong to Sārdha Pūrṇimiyā Gachchha.' The followers of this system do not worship a Jaina shrine with fruits.[6] It originated outside Rajasthan but it gathered the followers here also. It remained very dominant in the 15th century in Jaisalmer and Sirohi States

1. *Śramaṇa B. M.* 2. APJLS. 3. NJI. Pt. I, II & III and PLS.
4. *Śramaṇa Bhagvān Mahāvīra*, Vol V. Pt. II. *Sthavirāvalī*, p. 65.
5. NJI Pt. II, III, PLS. Pt. I, and APJLS.
6. *Śramaṇa Bhagvān Mahāvīra*, Vol. V, Pt. II, *Sthavirāvalī*, p. 65.

as it is known to us from the inscriptions. Its inscriptions are also found at Jodhpur and Nagaur in Marwar, Ajmer and Udaipur.[1]

(6) ĀGAMIKA GACHCHHA: Śīlagunasuri and Devabhadrasūri were the two Āchāryas who belonged to Purṇimiyā Gachchha. They joined the Āñchala Gachcha, but they soon left it and started their own sect. They taught that prayers should not be offered to *Kshetra Devatā*. Besides this, they propounded some new theories and gave the name of Āgamika Gachchha to their section.[2] This sect either started in 1157 A.D. or 1193 A.D., but in Rajasthan it spread in the 15th century A.D. It was prevalent in Jaisalmer, Ajmer, Jaipur and Nagaur, Barmer and Osiā in Marwar State and Sirohi State.[3]

KULA GACHCHHAS:

(1) CHANDRA GACHCHHA: Chandra Kula in course of time was converted into Chandra Gachchha. Its name is also mentioned in the inscription of 1182 A.D. at Jālor in Marwar.[4] It seems to have been in existence from 1125 A.D. to 1435 A.D. in Sirohi State as known to us from the inscriptions.[5]

(2) NĀGENDRA GACHCHHA: From Nāgendra Kula, it became famous as Nāgendra Gachchha. The preceptor of the founder of Anahilapura-pātan named Śīlagunasūri also belongs to this Gachchha The earliest inscription of 1031 A D. of this Gachchha in Rajasthan is found at Osiā in Marwar.[6] It became dominant at Jaisalmer from the 13th century to the 16th century. It was in existence at Pālī, Nagaur, Sirohi and Udaipur at this time.[7]

(3) NIVṚITTI GACHCHHA: Probably Nivṛitti Kula in course of time began to be called Nivritti Gachchha. In the early inscriptions discovered in Sirohi State, Nivṛitti-kula is mentioned,[8] but in the inscriptions of 1412 A.D. on the metal image of Sītalanātha at Udaipur, Nivṛitti Gachchha is mentioned.[9]

1. NJI. Pt. I, II and III & APJLS.
2. *Śramana Bhagvān Mahāvīra*, Vol. V, Pt. II, *Sthavirāvalī*, Pt. II, p. 66
3. NJI Pt I, II and III & APJLS
4. NJI., No 899.
5. APJLS.
6. NJI, No. 792.
7. NJI, Pt. I & II.
8. APJLS
9. PLS. No. 106.

GACHCHHAS NAMED AFTER INFLUENTIAL PERSONS:

(1) KHARATARA GACHCHHA: The Kharatara Gachchha in course of time was divided into many branches which were started after the influential persons. Bhāvaharsha Kharatara Śākhā is the 7th Gachchha-bheda, and it was founded by Bhāvaharshopādhyāya.[1] In 1643 A.D., there originated the Raṅgavijaya Kharatara Śākhā from Raṅgavijaya Gaṇi. This is the 9th Gachchha-bheda, and from this Śākhā sprang the Śrīsārīya Kharatara Śākhā founded by Śrīsāropādhyāya as the tenth Gachchha-bheda.[2] It seems to have remained in existence at Jaipur in the 19th century.

(2) TAPĀ GACHCHHA: In course of time, the Tapā Gachchha was also divided into many branches. Some of the brances were named after the great Āchāryas. After the demise of Āchārya Mahārāja Vijayasena Sūri, there were the five divisions in Tapā Gachchha after the names of Āchāryas. One was formed by the followers of Āchārya Mahārāja Deva Sūri and known as Deva Sūri Gachchha. The second formed by the followers of Āchārya Ānanda Sūri was known as Ānanda Sūri Gachchha. The third division known as Sāgara Gachchha was organized in 1629 A.D. by Āchārya Rāja Sāgara Sūri. The fourth division named Vimala Gachchha was named after Vimala Sūri in 1692 A.D. The fifth division known as Saṁvegī Gachchha was created by Pannyāsa Satya Vijayajī Gaṇi.[3]

Pārśvanātha Gachchha is also a branch of Tapā Gachchha. An intelligent man called Pārśva Chandra took initiation under Śrī Sādhuratna Sūri of Nāgaurī Tapā Gachchha in 1515 A.D. About some courses of conduct, he differed from his perceptor and aptly preached his view vigorously. His Gachchha was named after his own name.[4] He too believed in image worship, and images have been consecrated by himself and other saints of the Gachchha.

The saint Kṛishṇarshi founded Kṛishṇarshi Gachchha, a branch of Tapā Gachchha. The earliest mention of it is found in the inscription of

1. IA., V. XI, p. 250.
2. IA., V. XI, p. 250.
3. *Śramaṇa Bhagavān Mahāvīra*, Vol. V, pt. II, *Sthavirāvalī*, p. 176.
4. *Śramaṇa Bhagavān Mahāvīra*, Vol V, Pt. II, *Sthavirāvalī*, p 176.

1426 A.D. at Jīrāvalā in Sirohi State.[1] The next mention of it is found in the inscription of 1468 A.D. of Nagaur in Marwar.[2] In the 15th century, this Gachchha was in existence at Jaisalmer.[3]

Kamala Kalaśa is also a branch of the Tapā Gachchha and it became separated as Kamala Kalaśa in the 16th century. It seems to have remained popular in Sirohi State as known from the inscriptions.[4]

(3) GACHCHHA OF THIS TYPE IN SIROHI STATE: From the name of the Āchārya Pishpālāchārya, it was known Pishpālāchārya Gachchha. It was in existence in Sirohi State from 1151 A.D. as it is known from the inscriptions.[5] Mahendra Sūri Gachchha came into existence after the name of the Āchārya Mahendra Sūri. It is mentioned in the inscription of the 13th century at Ajārī in Sirohi State.[6] Āmradevāchārya Gachchha was named after Āmradevāchārya. It was in existence at Ajārī and Lotāṇā in Sirohi State in the 11th century. From the inscriptions, it seems that it was accociated with Nivṛitti Kula.[7]

(4) GACHCHHA OF THIS TYPE IN JODHPUR STATE: From the Achārya Prabhākara, it became famous as Prabhākara Gachchha. It is mentioned in the inscription of 1515 A.D found at Mertā in Marwar.[8] The name of Kaḍaumati Gachchha became famous after the name of Kaḍāvāśāha in 1505 A.D. The name of this Gachchha is mentioned in the inscription of 1626 A.D. of Osia[9]

(5) COMMON GACHCHHA FOUND IN THE STATES: Dharmaghosha Gachchha was named after Dharmaghosha Sūri probably in the 12th or 13th century. It became dominant at places such as Jaisalmer, Udaipur and Nagaur in the 14th, 15th and 16th centuries.[10]

From Bhāvadeva Suri, Bhāvadevāchārya Gachchha was named. Bhāvadāra Gachchha and Baḍāhaḍa Gachchha also seem to be of the above type. The earliest mention of it is found in the inscription of 1157 A.D. discovered at a village Sīverā in Sirohi State[11] From the 13th century to 15th century, the existence of this Gachchha in Jaisalmer in known from the inscriptions.[12]

1. APJLS. No. 138 & 141. 2. NJI, Pt. II, No. 1275. 3 Ibid. Pt. III.
4. NJI., Pt. I, No. 970 & 971. 5. APJLS. 6. Ibid., No. 425.
7. APJLS., Nos 396, 470, 471, 472 and 473. 8 NJI., Pt. No. 764.
9. Ibid., No. 890. 10. NJI, Pt. I, II & III 11. APJLS., No. 319. 12 NJI., Pt. III.

Malladhārī Gachchha was called after Malladhārī Āchārya. It remained in existence from the 13th century to the 16th century at the places such as Jaisalmer, Udaipur and Sirohi State.[1]

Vidyādhara Gachchha was probably named after Vidyādhara Sūri. From the 14th century to the 17th century, it seems to have been in existence in Rajasthan. Its inscriptions are found at Osia and Nagaur in Marwar, Nāṇā in Sirohi State and Jaisalmer.[2]

Probably, Vijaya Gachchha was named after Vijayadeva Sūri. There is an inscription of 1642 A.D. found at Bhāraja in Sirohi State.[3] Another inscription of 1661 A.D. is found at Bālotarā in Marwar.[4] In the 19th century, a person belonging to Alwar of this Gachchha performed the installation ceremony of the image.[5]

Rāmaseniya Gachchha was probably named after Rāmasena. The earliest inscription of 1401 A.D. of this Gachchha is found at Nagaur in Marwar.[6] It seems to have been in existence in Mewar in the 15th century.[7]

Yaśa Suri Gachchha was established after the name of the Āchārya Yaśa Sūri. The inscription of 1185 A.D. of this Gachchha was found out at Ajmer.[8]

TERRITORIAS GACHCHHAS:

(1) GACHCHHAS ORIGINATED FROM THE PLACES IN SIROHI STATE: Sirohi State remained the stronghold of the Jaina religion in early Hindu period. It was, therefore, natural that the Gachchhas were named after the places thereof. Madāhaḍa Gachchha became famous from the village Maḍāra in Sirohi State. The oldest inscription of 1230 A.D. of this Gachchha has been found at Maḍāra, the place of its origin.[9] The large number of inscriptions of this Gachchha discovered in Sirohi State indicate that this area remained the stronghold of this Gachchha.[10] In the 14th and 15th centuries, it was also prevalent in Jaisalmer and Udaipur.[11]

Nānavāla Gachchha and Jñānakīya Gachchha seem to be the one and the same Gachchha. It seems to have originated from the village named

1. NJI., Pt. I, II and III & APJLS., Nos. 82 & 142.
2. NJI., Nos. 798, 1313 & 2278. APJLS., No. 348
3. APJLS., No. 620. 4. NJI., No. 738. 5. Ibid., No. 1000.
6. NJI., No. 1236 7. Ibid., Nos 1080 & 1017. 8. NJI., No. 530.
9. APJLS., No 66 10 APJLS. 11. NJI., Pt. I, II & III.

Nāṇā in Sirohi State. Numerous inscriptions from the 11th century to the 15th century discovered in Sirohi State indicate that it was the centre of this Gachchha.[1] It was in existence at Jaisalmer from the 13th to 15th century.[2] In the 15th and 16th centuries, it was found in Mewar.[3]

According to the *Paṭṭāvalī*, Jirāvalī Gachchha is a branch of Bṛihad Gachchha. It originated from the place named Jirāvalī in Sirohi State. It was even in existence in the 14th century at the very place of its origin.[4]

Brāhamaṇa Gachchha among the Jainas originated from the place Varmāna the ancient name of which was Brāhamana Mahāsthāna. The centre of this Gachchha was the region of Sirohi State from the 12th century to the 16th century A.D. as it is clear from a large number of inscriptions discovered in this area.[5] It was found at Varmāna in the 12th century A.D. The Jaina temple of Mahāvīra of this place belonged to this Gachchha, and it was built in 1185 A.D or even before by the Śrāvakas or lay disciples The inscription of 1185 A.D. records that Puniga and other Śrāvakas constructed Padmaśilā of the temple, of Mahāvīra of Brāhamaṇa Gachchha.[6] There is an inscription of 1087 A.D. with the name of this Gachchha found at Pālī in Marwar [7] This Gachchha was prevalent in Mewar in the 14th and 15th centuries and in the 15th and 16th centuries, it was in existence at Jaisalmer.[8]

Kāchholī Gachchha seems to be connected with the place named Kāchholī in Sirohi State. It was a branch of the Pūrnimā-paksha It was in existence in Sirohi State in the 14th and 15th centuries [9]

(2) GACHCHHAS ORIGINATED FROM THE PLACES IN MARWAR: Upakeśa Gachchha was named after Osiā in Mawar. The inscription of 1202 A.D. with the name of this Gachchha has been also discovered at this place.[10] There is also the inscription of 1137 A.D. found at the village Ajārī in Sirohi State.[11] It remained popular from the 13th to the 16th century in Jaisalmer, Udaipur and Sirohi States as a very large number of the inscriptions have been discovered here.[12]

The name of Korantaka Gachchha was given after Koraṇṭa in Marwar. The earliest inscription of this Gachchha of 1031 A D. has been

1. APJLS. 2 NJI, Pt III. 3. Ibid, Nos 1111, 1143 & 1031.
4. APJLS, Nos. 74 and 119 5. APJLS. 6 Ibid., No 110.
7 NJI, No. 811. 8 NJI., Pt I, II & III 9 APJLS.
10 NJI., Pt. I, No 791. 11 APJLS., No. 404 12 NJI, Pt II & III & APJLS

found out at Pīṇḍavāḍā in Sirohi State.[1] From this time to the 16th century it remained in existence in this area.[2] From the 14th century to the 16th century, it was also prevalent in Jaisalmer.[3]

Saṇḍerā in Marwar is supposed to be the original seat of Saṇḍeraka Gachchha, founded by Yaśodeva Sūri who came from Kathiawar because of the fear of the Mlechchhas. He settled with the people at the tank. He saw a fight between the bull and the lion in which the bull emerged victorious. The village and Gachchha were named as Saṇḍeraka Gachchha. This Gachchha spread much in the different parts of Rajasthan. It was in existence at Nāḍol in Marwar in the 12th century.[4] In the 15th century, it was dominant in Jaisalmer. From the 14th century to the 16th century, it was prevalent in Mewar.[5]

From the place named Hatikuṇḍi in Marwar, Hastikuṇḍī Gachchha became famous. It is mentioned in the inscription of 1396 A.D. of Udaipur.[6]

Chaitravāla Gachchha and Chaitra Gachchha seem to be identical. They possibly originated from the place named Chaitravāla-nagara in Marwar, They prevailed in Jaisalmer and Udaipur from the 13th to the 16th century.[7]

Pallivāla Gachchha originated from Pālī of Marwar. It is known both as Pallivāla Gachchha and Palli Gachchha. Palli Gachchha is mentioned in the inscription of 1405 A.D. at Jaisalmer and of 1451 A.D. at Jaipur.[8] Pallivāla Gachchha is found in two incriptions of the 15th century found at Ajmer.[9]

Nāgapurīya Gachchha originated from Nagaur in Marwar. The disciple of the famous Vādideva Sūri named Padma Prabha Sūri practised hard austerities at Nagaur in 1117 A.D. and he was therefore given the title Nāgaurīyā Tapa.

Harshapurīya Gachchha, a branch of Srī Pārśvanāthakula, originated probably from the place named Harsaur situated between Ajmer and Pushkar. Some of the Āchāryas of this Gachchha were very powerful and had great influence over their contemporary rulers. At the request of Abhayadeva Sūri, the Chauhāna ruler Pṛithvīrāja I of Śākambharī, who lived in 1105 A.D.,

1. APJLS., No. 366. 2. Ibid. 3. NJI., Pt. III.
4. PLS., Nos. 5 & 23. 5 NJI, Pt. II & III. 6. PLS, No. 43.
7. NJI., Pt. II & III. 8. NJI., Nos. 2478 & 577. 9 Ibid., Nos. 533 & 539.

put the golden cupolas on the Jaina temples of Raṇthambhor.[1] His pupil was Maladhārī Hemachandra who had influence over Jayasiṁha Siddharāja of Gujarat. The name of this Gachchha is mentioned in the inscription of 1498 A.D. found at Nagaur.[2]

Maṇḍovara Gachchha is a branch of the Kharatara Gachchha. In 1745 A.D., this branch became separated from Jinamahendra Sūri at Maṇḍovara and therefore was named Maṇḍovara Śākhā.[3]

(3) GACHCHHAS ORIGINATED FROM THE PLACES IN MEWAR: Bhartṛipurīya Gachchha originated from the village Bhattripura now known as Bhaṭevara in Mewar. It was founded by Bhartṛibhaṭa, the father of the famous king Allaṭa, in the 10th century A.D. This Gachchha is mentioned in an inscription of the 13th century.[4] Ratnapurīya Gachchha was originally a branch of Maḍāhaḍa Gachchha, but afterwards, it became a separate Gachchha after Ratanapura in Mewar. It is mentioned in the inscription of 1453 A.D. on the metal image found in the Jaina temple of Udaipur.[5]

(4) GACHCHHAS ORIGINATED FROM THE OTHER KNOWN PLACES: Kāmyaka Gachchha originated from Kāmā in Bharatpur State. It is said that there was a Kāmyaka forest in this area. It is mentioned in the Bayānā stone inscription of 1043 A.D. The names of the Jaina teachers Vishṇu Suri and Maheśvara Sūri are mentioned.[6] Rudrapallīya Gachchha is a branch of the Kharatara Gachchha. In 1147 A.D at Rudrapalli, it was founded by Jinaśekharāchārya.[7] It is said to have originated from the place named Rudrapalli near Delhi. In the 15th century it spread at Nagaur and Bālotarā in Marwar and Jaisalmer.[8]

(5) GACHCHHAS ORIGINATED FROM UNKNOWN PLACES: There are some regional Gachchhas but the places of their origin have not been definitely identified. Pīppālaka Gachchha is also one of the branches of the Kharatara sect. This branch became separated in 1417 A.D. from Jinavardhana Sūri.[9] It was connected with the place Pīppālaka and therefore it was named Pīppālaka.

1 Catalogue of the MSS in the Patan Bhaṇḍāras, p 312.
2 NJI., No. 1295
3. IA, XI, p. 249
4. ARRMA. Yr. 1923 NO. IX
5. PLS., Nos. 49, 124 & 256.
6. IA., XIV, p. 8.
7. IA., XI, p. 248.
8. NJI., Nos. 734, 1267, 1315 & pt. III.
9. I.A., XI, 249.

It seems that both Humbaḍa Caste as well as Gachchha originated from the place named Humbaḍa which has not been identified yet. It is mentioned in the inscription of 1396 A.D. of Udaipur.[1] Jalyodhara Gachchha originated from the village named Jorāudra. This name has been mentioned in an inscription of 1156 A.D. which has been discovered at Ajārī in Sirohi State.[2] This Gachchha was especially connected with Moḍhavaṁśa from 1169 A.D. to 1366 A.D.

Bhīmapallīya Gachchha is a branch of Pūrṇimā Gachchha and originated from the village named Bhīmapallīya. It is, therefore, known as Bhīmapallīya Gachchha. It is mentioned in the inscription of 1541 A.D. found at Jodhpur.[3] Kuṭuvapurā Gachchha is one of the branches of Tapā Gachchha. It started from the place named Kuṭuvapurā. It was prevalent at Nāḍlāī in the early 16th century. Indranandi of this Gachchha installed the images in 1512 A.D., 1513 A.D. and 1514 A.D. at this place.[4]

OTHER REMAINING GACHCHHAS:

(1) SUB-BRANCHES OF KHARATARA GACHCHHA: It is mentioned in the *pattāvalīs* that Madhukharatara Śākhā was the first Gachchha-bheda which started in about 1107 A.D. from Jinavallabha Sūri. Laghukharatara Śākhā, the third schism, was founded by Jina Siṁha Sūri in 1274 A.D. In 1365 A.D., Vegaḍa Śākhā took its rise founded by Dharma-Vallabha Gaṇi. It remained dominant from the 16th century to the 19th century in Jaisalmer.[5] It was the fourth Gachchha-bheda. In 1507 A.D., Achāryīya Kharatara Śākhā arose founded by Āchārya Śāntisāgāra in Marudeśa. This is the sixth division. In 1629 A.D., there originated the Laghuvāchāryīya Kharatara Śākhā from Āchārya Jinasāgara Sūri occasioned by Harshanandana, pupil of Samaya Sundara. This is the eighth Gachchha-bheda in the Kharatara sect.[6]

(2) GACHCHHAS FOUND IN MARWAR: Marwar remained the chief centre of the Jaina religion, therefore, the followers of the different Gachchhas resided here. Siddhāntī Gachchha is mentioned in the inscription of 1508 A.D. found out at Jodhpur.[7] Jāpaḍāṇa Gachchha is mentioned in the inscription of 1477 A.D. of Nagaur.[8] An inscription (19th century) referring to Kavala

1. NJI., No. 1059.
2. APJLS., No. 408.
3. NJI., No. 604.
4. NJI., Nos. 849, 850 and 851.
5. NJI., Pt. III.
6. IA., XI, pp. 248-249.
7. NJI., No. 597.
8. Ibid., No. 1288.

Gachchha is engraved on the pillar of the Jaina temple at Rainapura.[1] The name of Tāvaḍāra Gachchha is found in the inscription of 1442 A.D. of the Jaina temple of Munisuvrata at Jodhpur.[2]

(3) GACHCHHAS FOUND IN JAISALMER STATE: In Jaisalmer State, Jainism flourished greatly because of its situation in the heart of the desert. Vāṭapīya Gachchha is mentioned in the two inscriptions of 1105 A.D. and 1281 A.D. discovered at Jaisalmer.[3] Saravāla Gachchha seems to be in existence in the 12th and 13th centuries in this area.[4] In 1364 A.D., Iśvara Sūri of Bāhaḍa Gachchha performed the installation ceremony of the image of Sumatinātha.[5]

(4) GACHCHHAS FOUND IN JAIPUR STATE: Some Gachchhas are also found to be mentioned in the inscriptions of Jaipur. In 1472 A.D., the image of Padmaprabhu was set up by Bhākhara through Vajreśvara Sūri of Chāṇachāla Gachchha.[6] In 1452 A.D., Sivarāja celebrated the consecration ceremoney of the image of Kunthunātha through Padmananda of Rāja Gachchha.[7] Chhahiterā Gachchha is mentioned in the inscription of 1555 A.D. found on the Pañchatīrthī in the Jaina temple of Jaipur.[8]

(5) GACHCHHAS FOUND IN MEWAR: There are some Gachchhas which are not known to have been in existence at any other place except Mewar. The inscription of 1317 A.D. with the name of Prāyā Gachchha is found at Udaipur.[9] In 1144 A.D., Kanudeva of Devābhidita Gachchha performed the installation ceremoney of the image through Sīla Sūri of Devābhidita Gachchha.[10] The inscription of 1439 A.D with the name of Niṭṭhati Gachchha[11] is engraved.

(6) COMMON GACHCHHAS: Thārāpadrīya Gachchha and Thirādrā Gachchha seem to be the one and the same Gachchha. In the 12th century, it was in existence in Sirohi State.[12] In the 15th century, it seems to be prevalent in Jaisalmer.[13] The earliest mention of Pippala Gachchha is in the inscription of 1151 A.D. found at Koṭarā in Sirohi State.[14] It was in existence from the 14th century to the 16th century in Jaisalmer.[15] Mahukara Gachchha also seems to be known by the name of Madhukara Gachchha which is mentioned

1. NJI., No. 717.
2. NJI, No. 616.
3. NJI, Nos 2218 & 2232.
4. Ibid., Nos 2220-22, & 2415.
5. Ibid., No. 2269.
6. Ibid., No. 1159
7. Ibid., No. 1174.
8. Ibid, No. 1194.
9. Ibid., 1042.
10. NJI., No 1998.
11. Ibid, 1078
12. APJLS Nos. 9, 454 & 466.
13. NJI., Pt III.
14. NJI. No. 966.
15. NJI, Pt. III.

in the inscription of 1436 A.D. discovered at Rohiḍā in Sirohi State.[1] It is also mentioned in the inscriptions of 1470 A. D. and 1506 A. D. discovered at Alwar and Jaisalmer respectively.[2] Bokaḍiyā Gachchha seems to have been prevalent in the area of Jaipur and Nagaur in the 14th and 15th centuries.[3]

SAṀGHAS AND GAṆAS IN DIGAMBARAS:

MŪLA SAṀGHA: The oldest Saṁgha in the Digambaras is Mūla Saṁgha. From the inscription of 1100 A.D., it is known that it was founded by Kundakunda.[4] But this inscription is of a later period, so there is some difficulty in accepting it. The *Paṭṭāvalīs* inform us that it was established by Māghanandi before Kundakunda.[5] There are two inscriptions of about 4th and 5th centuries respectively in which there is the mention of the Mūla Saṁgha and its teachers. It seems that the Mūla Saṁgha was established in the 2nd century A.D. after the division of the Jaina community into the Digambaras and the Śvetāmbaras.

The line *(anvaya)* of Kundakunda seems to have started from Kundakunda who was then a great monk of the Digambaras sect of the Jainas. Kundakunda along with the six teachers in succession is mentioned in the copper plate inscription of 466 A.D.[7] If we take 150 years for the six teachers, the time of the first teacher Gunachandra will be about 316 A.D. Guṇachandra was not actually the pupil of Kundakunda but only in his line. Therefore, Kundakunda must have lived in the 2nd century A. D., at least 100 years before Guṇachandra. It seems that in the beginning, Mūla Saṁgha and Kundakundānvaya were separated from each other, because there is no mention of Kundakundānvaya in the inscription in which Mūla Saṁgha is mentioned and of the Mūla Saṁgha in the inscription in which Kundakundānvaya is mentioned.[8] In course of time, Mūla Saṁgha and Kundakundānvaya became associated with each other. In this way, the beginning of Mūla Saṁgha and Kundakundānvaya may be safely traced back to the second century A.D.

Mūla Saṁgha, in course of time, became associated with Balātkāra Gaṇa which seems to have derived its name *Balātkāra* Gaṇa (powerful gaṇa?)

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1. APJLS., No. 575.
2. NJI., Pt. I & III.
3. NJI., Nos., 1167, 1169 and 1246.
4. JSLS., Pt. I. No. 55.
5. I.A., XX p. 341.
6. JSLS., Pt. II Nos. 90 & 94.
7. Ibid., No. 95.
8. JSLS., Pt. II Nos. 90, 94 and 95.

from its ancestor, Arhadbalin, who was also known as Guptigupta, the master of Māghanandi. Its earliest mention is found in the inscription of the 11th century[1] but it was in existence considerably earlier. Afterwards, this was distinguished by the term Sarasvatī. In the 14th century A.D., this name seems to have come from the miracle of the pontiff Padmanandi who is said to have made a stone figure of Sarasvatī speak.[2]

DRĀVIḌA SAṀGHA: This has been described as a schismatic Saṁgha according to the author of the *Darśanasāra*. It was established by Vajranandi in 478 A.D. in Drāviḍa country[3] near Madras and therefore it was known as Drāviḍa Saṁgha. The time assigned to the foundation of this Saṁgha seems to be correct. Vajranandi was a pupil of Achārya Pujyapādasvāmin who lived in the time of the king Durvinīta and the king remained the pupil of Pūjyapāda.[4] Durvinīta ruled from 478 A.D. to 513 A.D. It seems that in the life time of Āchārya Pūjyapāda, his pupil Vajranandi established an independent Saṁgha.

KĀSHṬHĀ SAMGHA: Kāshṭhā Saṁgha has been also considered as a heretical sect by the author of the *Darśanasāra* like Drāviḍa Saṁgha. Kumārasena, who had fallen from grace, did not take to the life of monkhood but established a separate Saṁgha known as Kāshthā Saṁgha in 696 A.D.[5] Nothing can be said definitely about the time assigned to this Saṁgha.

MĀTHURA SAMGHA: Māthura Saṁgha is a heretical sect, which according to the author of the *Darśanasāra*, was founded by Rāmasena two hundred years after the establishment of Kāshṭhā Saṁgha.[6] The Saṁgha was named after Māthura Deśa now known as Madurā in southern India. The time assigned to it also does not seem to be correct, but there is no doubt that it came into existence after Kāshṭhā Saṁgha.

NO SAṀGHAS IN EARLY PERIOD In early times, the names of the Achāryas were not associated with the Saṁghas. Wherever there is a reference to Āchārya, it is only his name that is mentioned. The name of a Gaṇa or Saṁgha is not given along with him as became the custom in the later period. This is evident from a number of inscriptions of later period found at several places in Rajasthan. A few instances are quoted here. At

1. JSLS., No 208
2. JBBRAS., No. XLIV, Vol. XVII, p. 163 and Peterson's Report 1883-84.
3. *Darśanasāra*, p. 12. 4. *Darśanasāra*, p. 38 5. Ibid., p. 14. 6. Ibid., p. 17

Rūpanagar, one mile and a half to the south of Kishangarh, there are three Jaina memorial pillars.[1] The inscription on the pillar of 961 A.D. says that this is the *nishedhikā* of Meghasenāchārya set up after his death by his pupil Vimalasena. From the inscription on the second pillar, it is known that Padmasenāchārya died in 1019 A.D. and that the pillar was erected by Chitranandin. There is also the memorial pillar of 1009 A.D. of Nemidevāchārya and Baladevāchārya at Jhalrapatan.[2] An inscription on the pedestal of the standing image of Anantanātha in the Digamabara Jaina temple at Naugāmā in Alwar State of 1118 A.D. records that the image was set up by Narendrakīrti, the disciple of Āchārya Vijayakīrti.[3] An inscription on the pedestal of the Jaina image of Śāntināṭha in the same temple of 1138 A.D. records that the image was erected by Pt. Gunachandra for Āchārya Guptanandi.[4] An inscription on the lintel of the temple of Śiva, which originally appears to be a Jaina temple near the temple of Bālājī at Pūrāṇāghāṭa about three miles from the city of Jaipur of 1160 A.D., mentions the names of Āchārya Vaijraka, his pupil Chhatrasena and his brother in faith Ambarasena.[5] From these instances, it is clear that the Digambara Āchāryas were not associated with any Saṁgha in Rajasthan.

The above mentioned Saṁghas were founded in the South and operated there; but later on, they appeared in the North among the Digambaras. It is not clear why and how this migration took place. It is just possible that by the persecutions of the Saivas, the Digambara saints and the Jaina laity of the south migrated to Gujarat and Rajasthan where they formed the same Saṁghas. It is also possible to suggest that the Digambaras of the North might have imitated the Saṁghas of the South.

MĀTHURA SAMGHA IN RAJASTHAN: Māthura Saṁgha seems to have remained dominant in Rajasthan during tne eleventh and twelfth centuries. At this time, images were installed by the Āchāryas of this Saṁgha at different places. There is a mention of Paṇdita Mahāsena of Māthura Saṁgha in the inscription of 1158 A.D. on the stone image of Brahmāṇī in the Jaina temple of Baghera.[6] Yaśakīrti appears to be the influential Āchārya who performed the consecration ceremony of the white

1. PRAS., WC., 1910–1911, p. 43.
2. ARRMA., 1912–13.
3. Ibid., 1919—20 No. 3.
4. Ibid., 1919—20 No. 4.
5. Ibid., 1920—21 No. 3.
6. *Vīravāṇī*, VI, p. 355.

stone image now placed in the temple of Siṅghījī at Sanganer in 1167 A.D.[1] and the white marble image of Padmaprabhu now found at Mārotha in 1175 A.D.[2] This function was organized by Kuladhara, son of Manoratha, who seems to be a rich Śrāvaka. In 1175 A.D., Hetyā and his son Vīlhaṇa also installed the image of Mārotha through the same Yaśakīrti.[3] The author of the Bijaulia inscription of 1170 A.D. was Gunabhadra, a Mahāmuni who beloged to the Māthura Saṁgha.[4] An inscription of 1176 A.D. engraved on one side of a four-sided massive Jaina pillar in the Jaina temple at Rūpāhelī, near Udaipur, records that the pillar was erected by Padmaśrī, a female disciple of Ajikā belonging to the Māthura Saṁgha.[5] In later period, this Saṁgha probably disappeared from Rajasthan because we do not find its mention anywhere.

KĀSHṬHĀ SAMGHA IN RAJASTHAN: Kāshṭhā Saṁgha seems to have flourished mostly in Punjab and Malwa, and Agravālas generally remained associated with it. Most probably, the images and the manuscripts of this Saṁgha found in Rajasthan were either brought later from outside or installed by Agravālas of Rajasthan. In Rajasthan, there were still some places which somehow remained associated with this Saṁgha. The work of restoration and repairs of the famous temple of Rishabhadeva of Dhuleva near Udaipur was carried out by the followers of this Saṁgha. The inscription of 1374 A.D. tells us that Hardāna, the son of Sāhā Vījā, restored this temple at the instructions of Bhaṭṭāraka Dharmakīrti of Kāshṭhā Saṁgha. From the inscription of 1515 A.D., it is clear that Kadiyāpoiyā of Kāchchlū Gotra with his son and wife constructed a hall and a shrine in the time of Bhaṭṭāraka Yaśakīrti of Kāshṭhā Saṁgha. Bhoja, son of Saṅghī Ālahā of the Bhagheravāla caste, celebrated the installation ceremony of the newly constructed temple with the members of his family in the time of Bhṭṭāraka Surendrakīrti. Through the influence of the same Bhaṭṭāraka, Bhūpatā constrcted a small shrine in 1697 A.D.[6] From some inscriptions and praśastis of manus-

1. *Vīravāṇī*, V, p. 41.

2. सवत १२३२ फाल्गुन सुदी १० माथुर संघे पंडिताचार्य श्री यशकीर्ति भक्त श्रेष्ठि मनोरथ सुत कुलचन्द्र लक्ष्मीय श्रीयसे करितेय ।

3 सवत १२३२ फाल्गुन सुदी १० माथुर सघे पंडिताचार्य श्री यशकीर्ति भवतेन साह हेत्याकेन पुत्र वील्हण हुतेन श्रेय सकारितेय ।

4 E.I., XXIV, p. 84.

5. AKRMA, 1925-26, No. 3.

6. *Udaipur Rājya kā Itihāsa*, p. 41.

cripts, it is known that the ancient Vāgaḍa province, now including the area of Dungarapur, Banswara and Pratāpagarah, was the headquarter of this Saṁgha.

MŪLASAṀGHA IN RAJASTHAN: The Mūlasaṁgha remained very dominant in Rajasthan from the fourteenth century to the nineteenth century A.D., and its Āchāryas remained related mostly with the Khaṇḍelavāla Jainas. By their influence, the installation ceremony of the images and that of temples took place. Various copies of the manuscripts have been also prepared.

There is a divergence of traditions found in Paṭṭāvalīs[1] not only of succession but also about the residence or migrations of the Pontiffs of the Mūlasaṁgha. The four Paṭṭāvalīs agree on the main points but the fifth Paṭṭāvalī presents considerably different traditions. The fifth Paṭṭāvalī closes with the name of Śubhachandra who reigned upto 1443 A.D. Hence this is the oldest Paṭṭāvalī and as such, the information supplied by it seems to be correct. The Paṭṭāvalīs tell us that the first 26 pontificates took place in Bhaddalapura. According to the four Paṭṭāvalīs, Bhaddalapura is in Malwa, while the fifth paṭṭāvalī tells us correctly that it was in the south. After that, the 27th Pontiff transferred his seat from Bhaddalapura to Ujjain according to all Paṭṭāvalīs. From Ujjain, Māghachandra II, the 53rd Pontiff, shifted his seat to Bāran in Kota state in about 1083 A.D. Down to No 63 or 64 the pontificates took place in Bāran. From here, 14 pontificates, took place in Gwalior down to 77 according to the four Paṭṭāvalīs—but the fifth Paṭṭāvalī tells us correctly that ten pontificates were established at Chitor and four at Baghera. This is further confirmed from the fact that there was the existence of a prosperous coloney of Digambara Jainas on the hill at Chitor at the time of Kumārapāla;[2] and Bagheravālas were converted to Jainism, and Jaina temples were built at Baghera in about eleventh century A.D.[3] From the 78th Pontiff Vasantakīrti, the seat was transferred to Ajmer in about 1208 A.D. according to all the Paṭṭāvalīs.

From the 84th Pontiff Padmanandi, the seat was transferred to Delhi in about 1328 A.D. according to the four Paṭṭāvalīs but the fifth Paṭṭāvalī tells us correctly that it was transferred to Idar in ancient Vāgaḍa province.

1. The first *Paṭṭāvalī* was publihed in Peterson's Report 1883–84; the second, third and fouth *Paṭṭāvalīs* are given iu I.A., XX and the fifth *Paṭṭāvalī* is found in I.A., XXI, p. 58.
2. PRAS., w.c. 1903-04, p 46.
3. EI., XXIV, p. 84 (Bijaulia Inscription, Verses 82-83).

Padmanandi was especially associated with Vāgaḍa province. A certain Śrāvaka of Vāgaḍa called Prabhāchandra II of Ajmer was invited for the purpose of performing a consecration ceremony of images but he could not come. Then after giving the Sūrimantra to the Āchārya Padmanandi, the Śrāvaka conferred on him the title of Bhaṭṭāraka. Thus, Padmanandi became the Bhaṭṭāraka in 1328 A.D. of Vāgaḍa. The term Bhaṭṭāraka is applied to a particular type of Jaina ascetics who unlike Munis assumed the position of religious rulers and enjoyed supreme authority in religious matters.

After Padmanandi, separations took place among his successive teachers. These separations were not actually the schisms but seem to be based on temperaments. Padmanandi had two pupils namely Sakalakīrti and Śubhachandra. During his life time, the separation took place between his two pupils. One section under Śubhachandra moved to Chitor, while the other continued to live under Sakalakīrti. Again under Jinachandra, the 86th Pontff, the disagreement arose between his two disciples namely Prabhāchandra and Ratnakīrti. Prabhāchandra continued to live at Chitor, but one section under Ratnakīrti moved to Nagaur. Again, differences arose at Nagaur; and one section continued to reside at Nagaur, while the other under Ratnakīrti shifted to Ajmer From Chitor, it came to Chātsu in the time of Chandrakīrti. After that, it migrated to Sanganer, Āṅvā, Amber and lastly to Jaipur.

No activities of the early Bhaṭṭārakas before Padmanandi are known in Rajasthan from any other source. No doubt, there is a mention of Mūla Saṁgha in the inscriptions of 1170 A.D.[1] and 1186 A.D.[2] but without any reference to any Bhaṭṭāraka. From Padmanandi onwards, we possess some knowledge about their activities. They performed the installation ceremony of temples and images and encouraged the preparation of a large number of manuscripts. Their *pādukās* and *nishedhikās* are also found.

PADMANANDI: According to the Paṭṭāvalīs, Padmanandi became Bhaṭṭāraka in 1325 A.D. This date seems to be doubtful as he was living in 1415 A.D He did enjoy such a long age as known from the Paṭṭāvalīs and he,

1. सवत १२२७ माघ सुदी १३ श्री मूलसघे सा. लोला पुत्र आत्मु प्रणमति नित्य ।
(Inscription in Jain temple at Jaipur.)

2 संवत १२४३ वैशाख सुदी १५ श्री मूलसघे देव श्री बासुपुज्य प्रतिमा साधु हालण सुत वर्द्धमान तथा मानदेव तथा साधु पुत्र मादिपालदेव प्रतिष्ठापितमिति ।
(Inscription on the Jaina image found in the neighbourhood of Ḍhāīdina kā Jhomparā, Ajmer. See JRASB, VII, Pt. I, p. 51.)

therefore, must have become Bhaṭṭāraka sometime after 1325 A.D. He was an influential Bhaṭṭāraka who is said to have caused a stone figure of Sarasvatī to speak. From this miracle, Mūla Saṁgha was distinguished by the term Sarasvatī. He made the installation ceremony of images from time to time. The image with the inscription of 1400 A.D. was installed at his bidding.[1] He had two disciples namely Viśālakīrti and Nemichanda who also set up images in his time. From the inscription of 1413 A.D. engraved on the images discovered at Tonk, it is clear that Vīlhaṇa and his sons got installed several images by his pupil Viśālakīrti,.[2] In 1415 A.D., Asapāla on his preaching set up the image of Pārśvanātha.[3] In the same year, the consecration ceremony of the image was performed by Āpā through his pupil Nemichanda.[4]

SAKALAKĪRTI: After Padmanandi, Sakalakīrti became the head of the seat of Vāgaḍa in about 1420 A.D. He was the highly respected saint of medieval times and had also a good reputation for his scholarship. He wandered from place to place for the propagation of Jainism. In 1424 A.D., he came to Baḍalī where he spent the rainy season with his Saṁgha.[5] Several images were installed by him from time to time. There is a mention of his name in the inscription of 1430 A.D. found on the image in the Digambara Jaina temple at Abu.[6] It is known from the inscription of 1433 A.D. that as a result of his preaching, Nīsala with his wife, sons and brothers set up the Chaubīsī with Ādinātha as a Mūlanāyaka.[7] In 1435 A.D., Champā set up the image of Śāntinātha after hearing his discourses.[8] He is said to have passed away in 1442 A.D. at Mahāsana in Gujarat.

BHUVANAKĪRTI: After Sakalakīrti, Bhuvanakīrti became thePaṭṭadhara. He was also a scholar like his predecessor. The consecration function of several images was performed by him. The installation ceremony of the Trimūrti was presided over by him in 1443 A.D.[9] In 1458 A.D., Nāhuyā, the son of Sārā, performed the Daśalakshaṇa Yantra pratishṭhā on his

1. NJI, No. 1009. 2. *Vīravāṇī*, VII. 3. *Anekānta*, XIII, p. 126.
4. Ibid., 5. JGPS, p. 10 (Int.) 6. Ibid.

7. सवत १४९० वर्षे वैशाख सुदी ९ श्री मूलसंघे नदीसंघे बलात्कार गणे सरस्वती गच्छे श्री कुन्दकुन्दाचार्यान्वये भट्टारक श्री पद्मनदि तत्पट्टे श्री सकलकीर्ति उपदेशात् हुबड जाति गांधी जीसल भार्या गागी सुत श्री गोह्द भार्या अरघु भातृ खीमा भार्या राहु भातृ नाना भार्या फटकु मातृमाला भार्या मरगदी मूलनायक श्री आदिनाथ प्रतिष्ठु कारापित गोत्रे श्री कमलेश्वर स्वकर्म क्षयार्थं ।

8. *Anekānta*, XIII, p. 126. 9. In the Jaina temple at Jaipur.

instructions.[1] In 1459 A.D., Surā of his line celebrated the consecration ceremony.[2] As a result of his preaching, Chāpā and his wife Gaṅgā performed the installation ceremony of some *yantra* in 1471 A.D.[3]

JÑĀNABHŪSHAṆA: After Bhuvanakīrti, Jñānabhūshaṇa became the Bhaṭṭāraka. There is a yantra of 1377 A.D. consecrated by him in the Jaina temple of Udaipur.[4] On his advice, Rāma with his wife and son set up the image of Mahāvīra in 1487 A.D.[5]

OTHER BHṬṬAĀRAKAS OF THIS SEAT: Jñānabūshaṇa was succeeded by Vijayakīti in about 1500 A.D. At his discourses, Śreshṭhī Melā with his wife, son and brothers made the *pratishthā* of *Samavaśarana* of Ādinātha in 1513 A.D.[6] Then Subhachandra became the Bhaṭṭāraka in about 1515 A.D. He was a well known scholar who wrote a large number of works in a period between 1515 A.D. and 1556 A.D. His earliest work is *Adhyātmatarangiṇī* and the latest work written by him in 1556 A.D. is the Sanskrit commentery on the *Svāmikārttikeyānuprekshā*. On his instructions, Dhannā and his wife Dhannāde set up the metal image of Pārśvanātha in 1538 A.D.[7] In 1550 A.D., Śreshthi Sāvara with his brothers, wife and son celebrated the function of Jñānanirvāaṇa on his preachings.[8] After his discourses, Śrīpāla erected the image of Śāntinātha in 1551 A.D.[9] He was succeeded by Sumatikīrti. On his instructions, Sāha Jayavanta with his wife and brothers set up the metal

1 सवत १५१५ माघ सुदी ११ श्री मूलसघे बलात्कार गणे सरस्वती गच्छे श्री कुदकुदचार्यान्वये भ. श्री सकलकीर्ति तत्पट्टे भ श्री भुवनकीर्ति तद्उगदेशात् हुबडज्ञातीय श्री सारा पुत्र नाहया इद नित्य प्रणमति । (In the temple of Chaudharis, Jaipur)

2. संवत १५१६ वर्षे चैत्रवदि ५ गुरौ श्री मूलसघे भ श्री भुवनकीर्ति आम्नाये सुरा भा. साहाली सुत भटकमाला हाला एते श्री अजित जिन प्रणमति । (On the metal image in the temple of Lunakarana, Jaipur.)

3. सवत १५२८ वर्षे वैशाख वदि १ मूलसघे श्री भुवनकीर्ति उपदेशात् स. चापा भार्या गगा नित्य प्रणमति । (Inscription on aYntra in the temple of Chaudharis, J aipur.)

4. NJI , No 1120.

5. Anekānta, XII, P. 126.

6. सवत १५७० वर्षे पोष —— एते श्री आदिजिन समवशरण नित्य प्रणमति ।

7 सवत १५९५ वर्षे वैशाख सुदी ३ सोमे मूलसंघे भट्टारक श्री शुभचन्द्र उपदेशात् धन्ना भार्या धन्नादे नित्यं प्रणमति ।

8. सवत १६०७ वर्षे वैशाख वदी गुरौ वाग्वड देशे सागवाडा सुभस्थाने राजा रावल आषकरण विजय राज्ये श्री आदिनाथ चैत्यालये श्री मूलसंघे भट्टारक श्री शुभचन्द्र गुरूपदेशात् हू विराजा गोत्र सावर भा. लडकू सुत श्रे तेजा, भा. रगी, भ्रा. श्रे गदो, भ्रा जिनदास, भा. सरूपदे एतेन कर्मज्ञान निर्वाण कल्याणकोत्सव । (In the temple of Laskara, Jaipur.)

9. NJI., No. 520.

image of Padmaprabhu in 1563 A.D.[1] He installed the images of Munisuvrata[2] and Anantanātha[3] in 1562 A.D. and 1570 A.D. respectively. After him, Guṇakīrti became the Bhaṭṭāraka. He was succeeded by Vādibhūshaṇa. On his advice, Āsā of Idar with his wife Lakshmī and daughter Jhilā installed the image of Neminātha.[4] An inscription on the pedestal of a stone image of Sītalanātha in the Śvetāmbara Jaina temple at Maujīpura in Alwar State records that it was set up by Humbaḍa Lāla and Galā resident of Hardoya in 1597 A.D. as a result of his preaching.[5] After his discourses, Hansa with his wife and son performed the installation ceremony of Shoḍaśakāraṇa *yantra* in 1604 A.D.[6]

After him, Rāmakīrti became the Bhaṭṭāraka. He was succeeded by Padmanandi II. At his preaching, the consecration ceremony was performed by Ratnā.[7] Then, Devendrakīrti became his *pattadhara*. He was succeeded by Kshemakīrti. By the influence of his discourses, Saṅghī Dīgaladāsa, Mānaka, Nemidāsa, Anantadāsa, Somadāsa and Ratnā erected the image of Śāntinātha in 1639 A.D.[8] Soma[9] with the whole Saṁgha constructed the *pārāgāra* in the Jaina temple of Ādinātha at Sāgavāḍā. After him, Narendrakīrti, Vijayakīrti II, Nemichanda, Chandrakīrti, Rāmakīrti, Yaśakīrti, Surendrakīrti, Ramachandrakīrti and Kanakakīrti became the Bhaṭṭārakas of the seat of Idar one after another in succession.

BHAṬṬĀRAKAS OF THE SEAT OF CHITOR: During the life time of Padmanandi, Śubhachandra separated from Sakalakīrti and established his own Paṭṭa at Chitor in about 1415 A.D. At this time, Mewar became a centre of Jainism under the royal patronage of Kumbhakaraṇa. The famous Jaina

1. संवत १६२० बर्षे वैशाख सुदी ९ बुधे श्री मूलसघे सरस्वती गच्छे —— भ. श्री सुमतिकीर्ति गुरूपदेशात् हुबडजातीय खरजे गोत्रे सा तिराउत भा. धरासुन सा रामा भा. रामादे सु. सजयवंत भा कर्मदी भा. सोना, पदमा, भा. परिमलेद श्री पद्मप्रभ जिन बिम्ब नित्यं प्रणमति ।

2. NJI, No 1636. 3. Ibid., No. 631. 4. *Anekānta*, XIII, p. 126.

5. ARRMA, 1919-20 Nos. 1 & 6.

6. Inscription in the temple of Pāṭodī at Jaipur.

सवत १६६१ वर्षे माहसुदी सोमे श्री मूलसंघे भ. श्री वादिभूषण गुरूपदेशात् हंसा भा. टोकु सु वारा भा. वीरमाहताम्यं सोडस कारण यत्र नित्य प्रणमति ।

7. *Anekānta*, XIII, p 127. 8. Ibid.

9. संवत १७५१ ज्यंष्ठ सुदी ५ सोमे वाग्वडदेशे सागपतेन श्री मूलसंघे नौतेन आदिनाथ चैत्यालये सरस्वती गच्छे बलात्कार गणे कुन्दकुन्दचार्यान्वये भ. श्री सकलकीर्ति तदाम्नाये भ. श्री पद्मनदि तदाम्नाये भ. श्री देवेन्द्र कीर्ति तत्पट्टे भ. श्री क्षेमकीर्ति गरूपदेशात् श्री सोमा तथा समस्त श्री सघ परगर कारापिता नित्य प्रणमति ।

Kīrtistambha was also built. The two Bijaulia inscriptions of 1405 A. D. and 1426 A.D. speak of a *nishedhikā* of a Jaina nun named Bāī Āgamasiri and of a *nishedhikā* of Hemakīrti, pupil of Subhachandra respectively.[1] With regard to these *nishedhikās*, a wish has been expressed that they may be endured as long as the Sun and Moon last. On the same pillar that bears the second inscription are sculptured the foot-prints of some saints or pontiffs. On one side is engraved the name of Bhaṭṭāraka Śrī Padmanandideva and on the other of Bhaṭṭāraka Śrī Subhachandra. At Āṅvā near Uniara in Jaipur district, there is a *nishedhikā* of Subhachandra.

Subhachandra was followed by Jinachandra in about 1450 A D. Under his inspiration many-sided activities for the propagation of Jainism received an impetus. Copies of several manuscripts such as *Śrīpālacharitra*,[2] *Pradyumnacharitra*[3] and *Varddhamānacharitra*[4] were prepared in his time and probably inspired by him. A number of temples were built and images were placed in them. There is a Chaubīsī consecrated by Hararāja of his line in 1460 A.D.[5] In 1466 A.D., Sāha Dharmasī with his wife and sons celebrated the consecration ceremony in his time.[6] The installation cermony of the metal image of Pārśvanātha was also performed through him in 1485 A D [7] Jīvarāja Pāpadivāla at his instructions performed the installation ceremony of a large number of images at Muṇḍāsā in the reign of Rāvala Slīvasiṁha in 1461 A.D.[8] The city Muṇḍāsā seems to be in Gujarat; but from there, these images were sent to the seats of Jainism in different parts of Rajasthan. He enjoyed a long life because Sāha Seḍa with his wife and sons performed the Yantra *pratishthā*

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1 PRAS. wc., 1904-05, p 57.

2. PS, p. 177

3. Ibid , p 138.

4. Ibid., p. 170.

5. सवत १५१७ वर्षे माघ सुदी १० रवौ श्री मूलसघे भट्टारक श्री जिनचन्द्रदेवा खडेलवालान्वये साह हरराज भार्या नाहक पुत्र तादा लाहड । (Jaina temple of Patodi, Jaipur)

6 सवत १५२३ वर्षे अषाढ सुदी २ गुरु श्री मूलसघे भट्टारक श्री पद्मनंदिदेवा तत्पट्टे श्री शुभचन्द्रदेवा तत्पट्टे श्री जिनचन्द्रदेवा बघेरवाल ज्ञाति सिरवाडया गोत्रे साह धर्मसी भार्या सरू पुत्र लाखा वरसिंघ, हीरा, नरचन्द नित्य प्रणमति । (Jaina temple Siramauriya, Jaipur)

7. सवत १५३२ वर्षे वैशाख सुदी ७ श्री मूलसंघे भट्टारक जिनचन्द्रदेवा बघेरवालान्वये साह टीकव पुत्र काना भार्या धर्मसी तस्य पुत्र श्री बछभाउ नित्य प्रणमति ।

8. संवत १५१८ वर्षे वैशाख सुदी ३ श्री मूलसघे भट्टारक श्री जिनचन्द्रदेवा साह जीवराज पापडीवाला नित्यं प्रणमति राजा स्योसिंह रावल शहर मुडासा ।

in 1514 A.D. when Jinachandra was living.[1] There is also a *nishednikā* of Jinachandra at Āṅvā.

Prabhāchandra came after Jinachandra in about 1515 A.D. By his persuasion, a large number of manuscripts were written for presentation to the monks. His followers got copies of the manuscripts such as *Madanaparājaya*,[2] *Kriyākalāpastuti*,[3] *Śrīpālacharitra*,[4] *Karakaṇḍacharitra*,[5] *Bāhubalicharitra*[6] and *Ratnakaraṇḍa*[7] prepared in 1519 A.D. 1522 A.D., 1524 A.D., 1527 A.D. and 1535 A.D. respectively. In 1518 A.D. Bāī Pārvatī got the *Yaśodharacharitra* written and presented to him.[8] Sāha Dodu got the *Yaśodharacharitra* written and gave it to Bramha Vīḍā, pupil of Bhaṭṭāraka Prabhāchandra.[9] Images and Yantras were also installed through him in 1515 A.D. Sāha Ṭīlā of his line performed the Chāraṇayantra *pratishthā* in 1516 A.D.[10] In the same year, Rāho with his wife, son and daughter-in-law celebrated the installation ceremony of Samyakchāritrayantra through him.[11] His Nishedhikā also exists at Āṅvā.

After Prabhāchandra, Dharmachandra became the Bhaṭṭāraka in about 1518 A.D. Under his patronage and inspiration, various copies of manuscripts were prepared at different places for presentation to him and his disciples. With a view to propagating Jainism, he proceeded to Nagaur where his devotees got the copies of the *Uttarapurāna satīka*,[12] *Pravachanasāra-prābhṛita-vritti*,[13] *Karmaprakṛiti*[14] and *Pārśvanāthacharitra*[15] written in 1520 A.D. in order to present him. In 1526 A.D., a copy of the *Chandraprabhacharitra* was made at Chātsu as a result of his discourses.[16] In 1528 A.D., Kodamade got a copy of the *Shatpāhuḍa* written for offering him.[17] Sāha Kīlhā made a copy of the

1. सवत १५७१ वर्षे ज्येष्ठ सुदी २ सोमे श्री मूलसंघे कुन्दकुन्दचार्यान्वये भ श्री जिनचन्द्रदेवा तदाम्नाये खडेलवालान्वये नोठवाड गोत्रे सा सेड भा. सुहागदे तस्य पुत्र नथमल, देवदास, धर्मदास, नथमल पुत्र लाजू, चाइण मंडण एते प्रणमति ।

2. PS., p. 154. 3. Ibid., p. 98 4 Ibid., p. 177.
5. Ibid., p. 96. 6. Ibid., p. 147- 7. Ibid., p. 167.
8. Ibid., p. 163. 9. Ibid., p. 164.

10. सवत १५७३ फाल्गुण सुदी ३ श्री मूलसंघे भट्टारक श्री जिनचन्द्रदेवा तत् भट्टारक श्री प्रभाचन्द्रदेवा खंडेलवालान्वये छाबडा गोत्रे सा. टीला प्रणमति ।

11 सवत १५७३ फागुण सुदी ३ श्री मूलसघे सरस्वती गच्छे बलात्कार गणे भट्टारक श्रो कुन्दकुन्दचार्यान्वये भ. जिनचन्द्रदेवा तत्पट्टे श्री प्रभाचन्द्रदेवा तदाम्नाये खडेलवालान्वये काला गोत्रे श्री रोहो भार्या कामा तत्पुत्र पद्मा भा. पद्मसि नित्यं प्रणमति ।

12 PS., p.2. 13. Ibid , pp. 36 & 37. 14. Ibid., p. 96.
15. Ibid., p. 131. 16. Ibid , p. 99. 17. Ibid., p. 174.

Pāṇḍavapurāṇa[1] ready in 1545 A.D. to give it to his pupil Kamalakīrti. In 1554, Sāha Mahārāja prepared the *Pārśvanāthacharitra* for his presentation.[2]

Besides other copies of manuscripts such as the *Sukumālacharita*[3] in 1526 A.D., *Bhavishyadattacharita*[4] in 1532 A.D., *Varddhamānacharitra*[5] in 1536 A.D. *Ādipurāṇa*[6] and *Shatpābuda*[7] in 1537 A.D., *Varāngacharitra*[8] and *Bhavishyadatta-charitra*[9] in 1538 A.D. and *Chandraprabahchārita*[10] in 1546 A.D., were prepared with the object of offering them as gifts to Sādhus. Several Yantra *pratishthās* are also known to have been performed in his time. Tālu[11] and Vālamita[12] of his line performed the consecration ceremony of Samyagdarśanayantra and Shoḍaśakāraṇayantra in 1532 A.D. In 1536 A.D., Sāha Pāsa and Hemā installed the Arham-yantra.[13]

Dharmachandra was followed by Lalitakīrti in about 1546 A.D. A large number of manuscripts were written in his time. In 1553 A.D., Lohara got a copy of the *Yaśodharacharitra* written for him.[14] At the invitation of the Srāvakas, he went to Todaraisingh where Sāha Tehū and Sāha Pujā got the copies of the *Nāgakumāracharitra*,[15] and *Yaśodharacharitra*[16] prepared in order to offer him as present. Besides other copies of manuscripts such as the *Upāsakādhyayana*[17] in 1566 A.D. *Śreṇikacharitra*[18] in 1570 A.D., *Varddhamāna-charitra*[19] in 1574 A.D. and *Sudarśanacharitra*[20] in 1575 A.D. were made ready by his followers for presenting them to monks.

Chandrakīrti became Bhaṭṭāraka after Lalitakīrti in about 1575 A.D. He seems to have removed his seat from Chitor and established it at Chātsu as known from the inscription of 1604 A.D. that he was residing at Chātsu.[21]

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1. PS., p. 127 2. Ibid , p 128 3. Ibid., p 200. 4 Ibid , p 149. 5. Ibid., p. 170. 6 Ibid., p. 88 7. Ibid., p. 175. 8. Ibid , p. 55. 9. Ibid., p 148 10. Ibid., p 99.

11. सवत १५९० माघ सुदी ७ श्री मूलसघे भट्टारक प्रभाचन्द्र तत् शिष्य मडलाचार्य धर्मचन्द्र तदाम्नाये साह घेला भार्या धर्मशी तेजा जीणा भार्या जीणादे तत् पुत्र तालु प्रणमति । (Temple of Lunakaranajī, Jaipur)

12 संवत १५९० वर्षे माह सुदी ४ बुधवारे श्री मूलसघे नंद्याम्नाये बलात्कारगणे सरस्वती गच्छे श्री कुंदकुंदाचार्यान्वये भ श्री प्रभाचन्ददेवा तत् शिष्य भट्टारक धर्मचन्ददेवा तदाम्नाये खडेलवालान्वये लुहाडिया गोत्रे सा थाना भा रीतु तत्पुत्र सा. माधावे भा. गरिणत तत्पुत्र दाराहुत बालामिता नित्य प्रणमति । (Temple of Lunakaranaji, Jaipur.)

13 सवत १५९३ ज्येष्ठ सुदी ३ श्री मूलसंघे भट्टारक श्री प्रभाचन्द्रदेवा तत् शिष्य मडलाचार्य धर्मचन्द तदाम्नाये खडेलवालान्वये साह गोत्रे साहतु तद् भार्या हरवसदे तद् पुत्र साह पासा साह हेमा प्रणमति ।

14. P. S , p 163. 15. Ibid , p 77. 16. Ibid., p. 162 17 Ibid., p 94. 18. Ibid., p. 169. 19 Ibid , p 17. 20. Ibid., p. 190. 21 ARAMA , 1927-28, No 11.

The reason was that Mewar at this time was unsafe and insecure from the political point of view. On the other hand, Chātsu was under Āmber rulers who were on friendly relations with Mughal emperors and were patrons of Jainism. This was the time of Akbar who followed the policy of religious toleration. It was, therefore, natural that the activities of Jainism progressed. Some of the copies of manuscripts such as *Jīvandharacharitra* and *Pāṇḍavapurāṇa*[1] in 1579 A.D., *Pañchāstikāyaprābhrita*[2] in 1580 A.D. and *Harivaṁśapurāṇa*[3] in 1588 A.D. were prepared by his devotees for offering them to monks of his line.

Besides, Chandrakīrti is known to have performed the installation ceremony of images, Yantras and temples. In 1584 A.D., Sāha Mokā,[4] Sāha Kālu,[5] Sāha Chelā[6] and Sāha Ratnā[7] of his line with the members of their respective families separately made the *pratishthā* of *Samayagdarśana* Yantra, Ṛiṅkāra Yantra, Karakunda Pārśvanātha Yantra and Daśalakshaṇa Yantra. In 1591 A.D., Thānasiṁha went on pilgrimage to Pāvāpurī where he celebrated the installation ceremony of Shoḍaśakāraṇa Yantra at his preaching.[8] In the same year, Chokhā of his line installed the Samyak chāritra Yantra and Samyag jñāna Yantra with the members of their family.[9] In 1603 A.D., Sāha Jūtā[10] and Sāha

1. PS, p. 125   2 Ibid, p 132.   3. Ibid., p. 73.

4. सवत १६४१ वर्षे फाल्गून वदी ७ बुधवासरे श्री मूलसघे भट्टारक श्री प्रभाचन्द्रदेव, भ धर्मचन्द्रदेव, भ. श्री चन्द्रकीर्ति तदाम्नाये खडेलवालान्वये वेद गोत्रे सा मोका भार्या मुक्ता पुत्र साथेण वराहृथ गिरिराज एते प्रणमति ·

5 संवत १६४१ वर्षे फाल्गुन वदी ७ बुधे श्री मूलसघे मडलाचार्य प्रभाचन्द तत् मंडलाचार्य श्री धर्मचन्द तन्मडलाचार्य लन्तिकीर्ति तत् चंद्रकीर्ति तदाम्नाये खडेलवालान्वये कराकरा गोत्र साह कालू लखमय नित्य प्रणमति ।

6 सवत १६४१ वर्षे फाल्गुन वदी २ बुद्धे श्री मूलसघे भ. श्री चन्द्रकीर्ति तदाम्नाये खडेलवालान्वये सोनी गोत्रे चेला पु. सा तेजा, सा मोखल सा मेघचन्द सा तेजा पुत्र दो सा. कल्याण, सा राज नित्य प्रणम्य ।

7. सवत १६४१ वर्षे फाल्गुन सुदी ७ बुधे श्री मूलसंघे भ. श्री चन्द्रकीर्तिदेवा तदाम्नाये खंडेलवालान्वये बोहरा गोत्रे सा रतना पु. तईमल पु. कलाधर, सा अमरा नरहरिदास नित्यं प्रणमति ।

8. संवत १६४८ वैशाख मास पावापुर नगरे श्री राजा मानसिंह श्री मूलसंघे भ श्री चन्द्रकीर्ति गुरूप देशात् खडेलवाल साबडा गोत्रे सा. धनराजेन भा. सुहागदेवीनु पुत्र सा पचारथ तत सा हेमराज तत भा. हरसमदे पदारथ भा. पाटनदे राम तत भा. मीत्रा पुत्र सा सहसमल तत मानसिंह तत थानसिंह नित्य प्रणमति ।

9. संवत १६४८ वैशाख वदी ५ श्री मूलसघे भ. श्री चन्द्रकीर्ति खडेलवालान्वये गंगवाल गोत्रे साह चोखा, भा. धीनी तत्पुत्र धर्मा तद्भार्या इड़ी तयो पुत्र तेजा नित्यनित्य प्रणमति ।

10. संवत १६५१ वर्षे माघ सुदी १० शनिश्चरे मूलसंघे चन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये पाटनी गोत्रे साह जूता तत पुत्र साह नानू तत पुत्र साह रतन ।

Jūṅgā[1] performed the consecration ceremony of the metal image and Shoḍaśakāraṇayantra through him separately Bohitha of Ajmer with his sons and grandsons set up Chaubīsī through him in 1601 A.D.[2] In 1604 A.D., Āsānātha of his line made the *pratishthā* of Ṛiṅkāra Yantra.[3] An inscription of 1604 A.D. states that the pillar of the Jaina temple was erected by him when he was residing at Champāvatī (Chātsu).[4]

Chandrakīrti was succeeded by Devendrakīrti in about 1606 A.D. Some copies of the manuscripts were written by his inspiration. In 1605 A.D., he went to Sanganer where Kalyāṇa gave a copy of the *Harivaṁśapurāṇa*[5] to him in present. Nānu and his wife Nikāde got a copy of the *Ādipurāṇa* written in the temple of Ādinātha at Todaraisingh and presented to him in 1607 A.D.[6] A copy of the *Neminātbapurāṇa* was prepared in 1617 A.D.[7] In 1620 A.D., when he went to Chātsu, Sāha Debū offered him a welcome by presenting a manuscript of the *Sudarśanacharitra*.[8]

Narendrakīrti came after Devendrakīrti in about 1634 A.D. He is known to have performed the installation ceremony of images and Yantras. An inscription of 1649 A.D engraved on the lower portion of a large pillar records that it was erected in the temple of Neminātha at Chātsu by Bhaṭṭāraka Narendrakīrti.[9] He went on pilgrimage to holy places such as Girnar and Hastināpura from time to time with the Saṁgha In 1652 A.D, Saṅghī Tejasī and Udaikarana of Nevatā led the Saṁgha to Girnar where the *Yantra-pratishthā* was performed by Narendrakīrti.[10] Saṅghī Sambhu and Saṅghī Nādā together celebrated the installation ceremony of Daśalakshana Yantra at his hands in 1653 A.D.[11] In 1654 A.D, Jagatasiṁha in the company of the *Chaturvidha-saṁgha*

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1 सवत १६५१ वर्षे माघ सुदी पचम्याम गुरौ भट्टारक श्री चन्द्रकीर्तिदेवा अजमेरा गोत्रे साह जूगा नित्य प्रणमति ।

2 सघत १६५८ आषाढ सुदी १० रविवारे—भ. श्री चन्द्रकीर्तिदेवा तदाम्नाये खंडेलवालान्वये दोसी गोत्र अजमेर वास्तव्ये सा बील्हा तत्पुत्र त्रय सा तेमा, द्वी रहथ, तृ सा खभा तेमा पुत्र वोहित तत्पुत्र हेमा तत्पुत्र सा. रेखा, जीवा, सा वोहित नित्यं प्रणमति ।

3 सवत १६६१ वर्षे फाल्गुन सुदी २ श्री मूलसघे मडलाचार्य श्री चन्द्रकीर्ति तदाम्नाये खडेलवालान्वये गगा गोत्रे थला तत्पुत्र आशानाथ नित्य प्रणमति ।

4. ARRMA, 1927–28, p 11. 5. PS. p. 76. 6. Ibid., p. 89.

7. Ibid , p. 28. 8. Ibid , pp. 189–90. 9. ARRMA., 1927–28, No. 12.

10. सवत १७०९ फाल्गुन वदी ७ श्री मूलसघे भट्टारक देवेन्द्रकीर्ति तत शिष्य नरेन्द्रकीर्ति तेजसी संघी उदयकरणाभ्या नेवटा नगरात् गिरनारगिरि सम्यक प्रतिष्ठापित ।

11. See above, p. 48.

went to Hastināpura where he installed the Samyak Yantra.[1] In 1659 A.D. Jagatasiṁha also celebrated the installation ceremony of Ṛiṅkāra Yantra throuh him.[2] At the same time, his devotee Khemasiṁha of Amber led a pilgrimage to Hastināpura where the installation ceremony of the Ṛinkāra Yantra was performed by him.[3]

Surendrakīrti became the Paṭṭadhara of Narendrakīrti in about 1665 A.D. In 1672 A.D., he proceeded to Sammedaśikhara where his followers named Saṅghavī Naraharidāsa and Saṅghī Pūrvānanda celebrated the installation ceremony of Daśalakshaṇayantra as a result of his preaching.[4] In 1675 A.D., Naraharidāsa and Sukhānanda of Amber and Ghāsīrāma with his wife and sons celebrated the consecration ceremony of Pārśvanātha Yantra through him.[5]

Surendrakīrti was succeeded by Jagatakīrti in about 1676 A.D. This was a terrible time and the persecutions of Aurangzeb were going on. The old temples were pulled down and the construction of the new ones was not allowed. In spite of this, the activities for the propagation of Jainism continued because some ruling chiefs of Rajasthan were on friendly terms with Aurangzeb. Some copies of the manuscripts such as *Upadeśaratnamālā*[6] in 1688 A.D., *Padmapurāṇa*[7] in 1694 A.D. and *Shatpāhudasatīka*[8] in 1708 A.D. were prepared by his followers in order to present them to Bramhachārī Nāthūrāma, Achārya Subhachandra and Ḍodarāja, pupils of Jagatakīrti. He also celebrated the consecration ceremony of images and Yantras. In 1684 A.D., Saṅghī Sonapāla

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1. सवत १७११ वर्षे चैत्र सुदी ४ सोमे श्री मूलसघे नद्याम्नाये....भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्ग गोत्रे स नदराम तत्पुत्र रोवाधिपति जगतसिहेन अबावत्याम् चतुर्विधसघेन साह हस्त-नागपुरे समागत्य प्रतिष्ठापिता । जगतसिंह नित्य प्रणमति ।

2 सवत १७१६ वर्षे चैत्र बदी ४ सोमे श्री मूलसघे —— श्री १०८ नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्गगोत्र नदराम पुत्रे सघाधिपति जगसिहेन अबावत्या प्रतिष्ठा कारापिता ।

3. सवत १७१६ वर्षे चैत्र वदी ४ सोमे श्री मूलसंघे —— भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्ग गोत्रे स नंदराम तत्पुत्र सघाधिपति खेमसिंहेन अबावत्या चतुर्विध सघेन सह हस्तनागपुरे समागत्य प्रतिष्ठापित —— जगसिंह नित्य प्रणमति ।

4 सवत १७२९ फाल्गुन सुदी ९ मूलसंघे बलात्कारगणे सरस्वतीगच्छे भ श्री सुरेन्द्रकीर्ति तदाम्नाये संघही साह नरहरिदास संघही पूरवानंद प्रतिष्ठायाम सम्मेत शिखरे ।

5. सवत १७३२ वर्षे ज्येष्ट सुदी २ श्री मूलसंघे भट्टारक श्री सुरेन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये गृध्रवाल गोत्रे सघही श्री नरहरदास सुखानन्द एता आमेर वास्तव्ये श्री घासीराम तस्य स्त्री घोटमदे तयो पुत्र दो प्रथम पुत्र यादोराय तस्य स्त्री जोसादे द्वितीय पुत्र रायकरण एते प्रतिष्ठा सम्मेद शिखर कारिता ।

6. Ps. p. 4. 7. Ibid , 29: 8. Ibid. p. 174.

made the Yantra *pratishṭhā* at Karavara through him.[1] The consecration ceremony of a large number of images was organized by his devotee Saṅghī Kṛishṇadāsa at Chāndakheḍī in 1689 A.D.[2] In 1709 A.D., Dayāladāsa of his line set up the metal image of Pārśvanātha.[3]

The next Bhaṭṭāraka after Jagatakīrti was Devendrakīrti II. Under his patronage, manuscripts were written and the consecration of the images took plaee. Dhanarāja wrote a copy of the *Karmakāndasatīkā* in 1720 A.D. at Āmber for the study of Paṇḍita Kiśanadāsa, pupil of Devendrakīrti.[4] In 1728 A.D., a specimen of *Harivamśapurāna* was prepared by his followers for the presentation.[5] Chhīhada and Sagamala performed the installation ceremony of images at Dholeṭa through him in 1716 A.D.[6] In 1726 A.D., the consecration ceremony of images was organized at Bansakhoha by his devotee Hṛidayarāma.[7]

The successor of Devendrakīrti II was Mahendrakīrti who became Pontiff in 1735 A.D. He came from Sanganer and established his seat at Amber. It is for this reason Āmer Paṭṭa started from him. It is further confirmed by a *praśasti*.[8] Copies of the *Jambūsvāmīcharitra*[9] in 1736 A.D., and *Trilokadarpana*[10] in 1741 A.D. were prepared by his devotees.

Mahendrakīrti was succeeded by Kshemendrakīrti in about 1758 A.D. After him, Surendrakīrti became the paṭṭadhara in 1765 A.D. In 1769 A.D., Saṅghī Nandalāla performed the installation ceremony of images on a large scale at Sawaimadhopura as a result of his preaching.[11] Vadhurāma prepared a copy of the *Munisuvrata-purāna*[12] in order to offer him as a gift. Sukhendrakīrti became his successor in 1795 A.D. His followers made the specimen of *Vārangacharitra*[13] ready for presentation in 1816 A.D. He participated in the

1. सवत १७४१ कार्तिक सुदी १५ करवर नगर श्री मूलसघे भट्टारक श्री जगतकीर्ति तदाम्नाये खडेलवालान्वये सघही सोनपालेन प्रतिष्ठा कारापिता ।

2. See above, p. 36

3. सवत १७६६ माघ सुदी ६ श्री मूलसघे भट्टारक जगतकीर्ति सघही श्री दयालदास प्रतिष्ठा करापिता ।

4. Ps , p 7

5. Ibid., p 77

6 सवत १७७३ फाल्गुण मास शुक्ल पक्षे तृतीया तिथौ श्री मूलसघे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये खडेलवालान्वयं लुहाडिया गोत्रे धोलेट नगरे सघही छीहडसगमल प्रतिष्ठा करापिता । (Temple of Chaudharis, Jaipur.)

7. सवत १७८३ वैशाख बदी ८ बुधे बासखोह नगरे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये लौहाड्या गोत्रे सघही श्री हृदयरामेन प्रतिष्ठा कारिता । भैंसा अखैराज नित्यं प्रणमति ।

8. PS., pp 48 and 56.

9. Ibid., p. 214.

10. Ibid., p. 219.

11. See above, p. 47

12. PS., p. 48.

13. Ibid., p. 56.

Saṁgha led by Saṅghī Rāyachandra to Junagad where an installation ceremony of some Yantra was performed by Rāyachandra through him.[1] In 1804 A.D., the same person celebrated the consecration ceremony of images at Jaipur as a result of his preaching.[2] After him, Narendrakīrti II, Devendrakīrti and Mahendrakīrti became the Bhaṭṭārakas one after another in succession.

BHAṬṬĀRAKAS OF NAGAUR PATTA: Jinachandra had two pupils named Prabhāchandra and Ratnakīrti. During his life time, there arose a disagreement and his second disciple Ratnakīrti established his separate seat at Nagaur. He died at Ajmer which is shown by an inscription of 1515 A.D. on the *Chhatrī* of Bhaṭṭāraka Ratnakīrti.[3] After him, Bhuvanakīrti became the Paṭṭadhara who was followed by Dharmakīrti in about 1533 A.D. In 1542 A.D., a copy of the *Dharmaparīkshā*[4] was prepared by this devotee. After him, Viśālakīrti became the Pontiff in about 1544 A.D. He was followed Lakshmīchandra. In 1579 A.D., Luṇā of his line got a copy of the *Dhanyakumāra charitra*[5] written in order to offer it to the nun Karamāī in present. Later on, Sahasrakīrti, Nemichandra and Yaśakīrti became Bhaṭṭārakas one after another in succession.

Yaśakīrti was the Bhaṭṭāraka of some importance. Under his inspiration, manuscripts were prepared and images were installed. An inscription engraved in the Jaina temple of Ādinātha at Revāsā of 1604 A.D. records that it wàs constructed by Sāha Jītamala and his brother Nathamala, the two sons of Devidāsa the chief minister of Rāyasāla at the preaching of Bhaṭṭāraka Yaśakīrti.[6] His followers Rūpā and his son Dūṅgarasī of Jobanera made the specimen of *Dharmaparīkshā*[7] ready for presenting it to Guṇachandra in 1609 A.D. The *Pañchas* of Revāsā presented a throne to him in 1615 A.D.[8] He was followed by Bhānukīrti and Bhūshaṇakīrti. Bhūshaṇakīrti had two pupils namely Dharmachandra and Ratnakīrti. Again a trouble arose between them, and Ratnakīrti established his separate Paṭṭa at Ajmer. After Dharmachandra, Devendrakīrti, Amerandrakīrti and Ratnakīrti became the Bhaṭṭārakas one after another in succession of Nagaur Paṭṭa.

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1. See above p. 47. 2. See above p. 47.
3. संवत १५७२ का फागुण बदी ६ रविवारे भट्टारकजी श्री रत्नकीर्तिजी की छत्री ।
4. PS., p 21. 5. Ibid., p. 108. 6 ARRMA, 1934-35, Non. 7. PS, p. 20.
8. श्रीमद् भट्टारकजी श्री १०८ श्री यशकीर्तिजी तस्य आमनाय का श्री पंचा सिंहासन कराय चढ़ायो रेवासा नगरे सं. १६७२ का मिति फाल्गुण सुदी ५ ।

Bhaṭṭārakas of Ajmer Paṭṭa: Ajmer already remained a seat of the Bhaṭṭārakas in early times; but for it, there is no definite epigraphical and monumental evidence. Mr. Harbilāsa Shārdā in his book[1] mentioned the inscriptions of the eighth or ninth century on the Chabūtaras and Chhatrīs commemorating the death of the Digambara Jaina Bhaṭṭārakas and the Paṇḍitas. But in reality these inscriptions belong to the eighteenth and nineteenth centuries.

Ratnakīrti separated himself from Nagaur Paṭṭa and established his seat at Ajmer. In 1694 A.D., Saṅghī Jesā of his line celebrated the consecration ceremony of images at Jobanera through him.[2] He was followed by Vidyādhara and then, Mahendrakīrti became the Bhattāraka. In 1709 A.D., Vijayakīrti constructed the Chabūtarā over the remains of Bhaṭṭāraka Ratnakīrti. Later on, Anantakīrti became the Pontiff. Rāmasiṁha performed the consecration of the temple of Sāhas as well as of images at Māroṭha in 1737 A.D. as advised by him.[3] Next Bhuvanabhūshaṇa became the Paṭṭadhara who was followed by Vijayakīrti. In 1753 A.D., Vijayakīrti constructed the Chhatrīs over the remains of Anantakīrti and Bhuvanabhūshana. Āchārya Rājyakīrti constructed the Chhatrī over Bhaṭṭāraka Vidyānanda. In 1760 A.D., Vijayakīrti spent the rainy season at Mārotha.[4] After him, Trilokendrakīrti became the Bhaṭṭāraka. Bhaṭṭāraka Bhuvanakīrti erected the *pādukā* of Trilokendrakīrti in 1781 A.D. In 1795 A.D, Dharmadāsa celebrated the installation ceremony of images on a large scale through Bhuvanakīrti.[1] In 1805, he visited Maroṭha from where he proceeded to Kuchāman[2]

In 1818 A.D., Pannālāla, pupil of Bhuvanakīrti repaired the throne brought from Revāsā for Yaśakīrti. Bhattāraka Ratnabhūshaṇa constructed

1. Ajmer Historical and Descriptive, p 123
2. See above, p. 48
3. See above, p. 43
4. सवत १८१४ का मिती आषाढ सुदी १० दिने श्रीमद् भट्टारक श्री विजयकीर्ति महाराज महोराठ नगरे मध्य चतुर्मास कियो ।

1 सवत १८५२ वैशाख माह शुक्ल पक्षे तिथि पचानण गुरुवासरे अजमेर महादुर्गे सीधिया दौलतरावजी राज्ये श्री मूलसंघे भट्टारक श्री भुवनकीर्तिस्तदाम्नाये गंगवाल गोत्रे सघही धर्मदासेन इद प्रतिमा कारापिता ।

2 महाराष्ट्र नगरे नित्य उत्सवे जिनमन्दिरे सावा गोष्ठी जयोत्सव सदाम्येतर स. १८६२ का वर्षे मिती आसाढ मासे कृष्ण पक्षे तिथ्यो अष्ठीयाम मगलवारे श्री मूलसघे नंद्याम्नाये——अजमेर पट्ट शोमित भट्टारकजी श्री १०८ श्री भुवनकीर्तिजी, पंडित कालूराम —— संघाष्टक सहित महारोठ पधार्‌या साहा की गोष्ठीं का समस्त श्री पच महाजना श्रावक श्राविका धर्मानुराग भाव सहित राख्या । पाछ पंचा सेती मारोठसेति सीख मांगकर मिती फाल्गुन बदी ५ कुचामण पधारिया । (Inscription, Sāha Jaina Temple Māroṭha.)

Chhatrīs over the remains of Bhaṭṭāraka Bhuvanakīrti in 1835 A.D. There is also the Chhatrī of Bhaṭṭāraka Padmanandi with the inscription of 1871 A.D.

Besides, a large number of Chabūtarās and Chhatrīs built over the remains of the Āchāryas and the Paṇḍitas are found at Ajmer. There is an inscription of 1725 A.D. on the Chabūtarā built over the remains of Viśālakīrti. Āchārya Bhaṭṭāraka Śrī Vijayakīrti constructed the Chabūtarā and foot prints of Āchārya Śrī Bhānukīrti in 1744 A.D. at Ajmer whereas he actually passed away at Danta in Śekhāvāṭī. Paṇḍita Basantarāma constructed the Chabūtarā of the Āchārya Ratnabhūshaṇa in 1756 A.D. The Chabūtarā of Āchārya Devendrakīrti was built by Gaṇeśīmala in 1757 A.D. Paṇḍita Basantarāma also constructed the Chabūtarā over the remains of Tilakabhūshaṇa in 1754 A.D.

Pt. Tulasīdāsa constructed the Chhatrī over the remains of Pt. Hemarāja, a disciple of Āchārya Rājakīrti. In 1754 A.D., the *pādukā* of Pt. Vakasarāma was erected. In 1760 A.D., Pt. Daulatarāma constructed the *pādukā* of his teacher Rāmachandra who was a pupil of Hemarāja. In 1761 A.D., Pt. Savāīrama constructed the Chabūtarās of Pt. Rūpachanda, Pt. Malukachanda and Pt. Abhairāma. The *pādukā* of Pt. Viradhīchanda was erected in 1798 A.D. The Chabūtarā of Pt. Pannālāla was built in 1844 A.D. Pt. Pannālāla was a disciple of Bhaṭṭāraka Bhuvanakīrti who repaired the throne of his master in 1818 A.D.

It is thus clear that several Bhaṭṭārakas, Āchāryas and Paṇḍitas lived and played an important part in the history of medieval Jaina society when there was anarchy. At this time, the Muslims were carrying on persecutions and destruction, and the Marāṭhās were raiding the different parts of the country. The life and property of the people became unsafe and insecure. Even at this time, Bhaṭṭārakas wandered from place to place without any anxiety and fear for the propagation of Jainism.

Bhaṭṭārakas rendered valuable services to Jainism in medieval times. Some of the Bhaṭṭārakas like Sakalakīrti and Śubhachandra were great scholars who wrote their literary works in Sanskrit, Prākrit, Apabhraṁśa, Hindī, Gujarātī and Rājasthānī languages. The preservation of manuscripts was the most valuable work done by them at this time. Several copies of the works on grammar, medicine, mathematics and similar subjects were prepared. They also contributed towards art and architecture. Installation of various images was considered to be their main work. As their Maṭhas were cultural

centres, they patronised music, painting, sculpture, dancing and other arts. In social sphere also, their services are remarkable. They often arranged long pilgrimages with a large number of followers. They sometimes looked after the management of the holy places; for instance, Śrī Mahāvīrajī was managed by the Bhaṭṭārakas of Jaipur. Some of them possessed miraculous powers gained through *mantras*. To walk through air, to remove the effect of poison and to make stone image speak are some of the miracles ascribed to them. They used to visit the courts of Hindu and Muslim rulers and induced them to observe the doctrine of *ahiṁsā* by the prohibition of the slaughter of animals in their kingdom on certain fixed days of the year.

CHAITYAVĀSĪ SYSTEM IN RAJASTHAN

The system of the Chaityavāsī functioned in Rajasthan with great success and advantage. A Jaina monk according to the rule prescribed for him does not usually stay longer than one night in a village or five nights in a town. This practice is found in Jainism as well as in Buddhism; and it is an inheritance of Śramaṇa culture. At the same time, there came gradually a good deal of laxity in the conduct of the saints.

Āchārya Dharmasāgara in his *paṭṭāvalī* writes that in 355 A.D., this practice of Chaityavāsī started.[1] But according to Muni Kalyāṇa Vijaya, it had originated even earlier and in 355 A.D , it had become well established practice.[2] At present, the Yatis or Śrīpūjyas in the Śvetāmbaras and the Bhaṭṭārakas in the Digambaras are known as *Mathavāsī*. All are collectively known as Chaityavāsī.

The Chaityavāsī system seems to have developed in Rajasthan from about the 8th century A.D. The Jaina Āchāryas of Rajasthan such as Haribhadrasūri[3] and Jinavallabhasūri[4] had drawn the attention of the people towards the laxity in the ways of the monks. They resided in temples and used their wealth for their personal good. They put on even coloured or scented clothes. They ate food or sweets fetched by the monks. They used to hoard money and relish delicious dishes. They used *sachitta* water as well as fruits and flowers. They sold idols and purchased children in order to make them their disciples.

1. *JSAI*, p. 351. 2. Ibid. 3 *Sambodhaprakaraṇa*, Verses 27, 34, 46-49, 61, 63, 68 etc.
4. *Saṅghapaṭṭaka*, Verses 7, 11, 12, 15, 21 etc.

Śīlaguṇasūri, the teacher of king Vanarāja Chāvadā (765–825 A.D.) asked him to issue orders forbidding the stay of other saints except Chaityavāsī saints in the city of Aṇahilavāḍa. In order to violate it, in 957 A.D. Jineśvarasūri and Buddhisāgarasūri defeated the Chaityavāsīs in the debate in the royal court of Durlabharāja and thus sought permission for the admission of the Vidhimārga in Pāṭaṇ.

That Chaityavāsīs had deviated considerably from the traditional ways of Jaina Sādhus is evident from several Jaina temples and idols installed by them. This was the practice of the laity and not of the Sādhus. But the Chaityavāsīs saw no harm in these deviations and argued that what was meritorious for the laity was equally creditable for the Sādhus. There are inscriptions which give us information about the practice of the Chaityavāsī in Rajasthan. In 1354 A.D., Rāmachandrasūri of Jīrāpallī Gachchha for self-merit constructed the *devakulikā* at Jīrāpallī in Sirohi State.[1] Hematilakasūri for the merit of his teacher constructed the *rangamandapa* of the temple at the village Varmāna in Sirohi State in 1389 A.D.[2] In 1397 A.D., Vāchaka Somaprabhasūri of Pishpalāchārya Gachchha constructed an image of Sumatinātha at Ajārī which was consecrated by Vīraprabhasūri.[3] Vīraprabhasūri constructed the *maṇḍapa* in 1418 A.D. at the village Vīravāḍā.[4] In 1464 A.D. Vijayaprabhasūri of Kāchchholīvālā Gachchha built the *devakulikā* in the temple of Ajitanātha for the merit of Guṇasāgarasūri at Sirohi.[5] Bhadreśvarasūri for the merit of Tilaka Sūri made *devakulikā* of Ādinātha at Jīrapalli.[6] Udaivardhana of Kāchcholīvāla Gachchha built *devakulikā* at Sirohi.[7] Pārśvadevasūri of Nāṇaka Gachchha with his disciple Vīrachanda constructed *lagikā* at the village Velāra.[8] Nanna Suri of Pratimākadhāra Pratishṭhā Gachchha erected the image of Ādideva in the building at Vasantagadh.[9]

In the Digambara Jaina literature, there is no definite and clear mention of the time when the system of Chaityavāsīs started. But that it was in existence in the 8th century A.D. in the south is known from several inscriptions. In Rajasthan, the Bhaṭṭārakas were also in possession of villages and gardens. They renovated temples, constructed inns and gave food to other monks. It seems that, in spite of their being Chaityavāsīs, the earlier

1. APJLS., No. 119.
2. Ibid., No. 113.
3. APJLS, No. 432.
4. Ibid., No. 278.
5. Ibid., No. 246-248.
6. Ibid., No. 116.
7. Ibid., No. 249.
8. Ibid., No. 337.
9. Ibid., No. 445.

Bhaṭṭārakas remaind naked, and this was probably necessary in order to show their separation from the saints of the Svetāmbaras. At present, there is a tendency in the Bhaṭṭārakas to put off their clothes while eating food but wear them at all other times. It shows that they remained naked in the past and the practice of wearing clothes started afterwards. In the 16th century A.D. Bhaṭṭāraka Srutasāgara writes that in Kalikāla, Muslims seeing the Yatis naked began to do mischief and ill-treat them. Therefore, in Mandapadurga, Basantakīrti gave instructions that the saints at the time of *charyā* (begging food and going out) should cover their body with mat and other things.[1] In the *paṭṭāvalī* of Mūlasaṁgha, there are names of the Bhaṭṭārakas of Chitor.[2] One of them was Basantakīrti who lived in about 1207 A.D. At that time, there was the great fear of the Muslims. From the 13th centuary onwards, the Digambara saints while going out began to use mat and other things in order to cover nakedness.

In the domain of religion, the Bhaṭṭārakas were the spiritual heads having several Āchāryas and Paṇḍitas under their control. They enjoyed comforts and received money in various ways from the Srāvakas. They possessed administrative powers and used to appoint the Āchāryas and the Panditas at different places in order to carry on the religious affairs

MINOR PROTESTANT AND NON-PROTESTANT SECTS

The effect of the Muslim invasions of the Jaina religion is seen in two ways. It brought different Jaina sects closer together for self defence against the iconoclasts. At the same time, it drove others away from idolatry altogether. It, therefore, naturally divided both Digambaras and Svetāmbaras each into two divisions known as idol-worshippers and non-idol-worshippers. The sect of non-idol-worshippers reminds one of the early Hindu traditions of Vedānta and Nirguṇa Bhakti movement of Kabīra and Nānaka. With the impact of the Muslim culture, some sections of Jainas began to denounce idol worship with great vehemence. The following sects are the opponents of the idol worship in Rajasthan.

(a) LOṄKĀ SECT: In Ahmedabada, Loṅkā earned his livelihood by copying books in the Upāsarā of a Yati called Jñānajī. While writing these books, he was struck with the fact that idol worship was not mentioned

1 JSAI, p 363 2. I A., XX, p 347.

in them. He pointed it out to Jñānajī and others, and a sharp controversy arose between them as to the desirability of idolatry. At last in 1451 A.D., he organized a new sect of his own called Loṅkā Sect after his own name. He prohibited the installation of images and declared his disbelief in such essential rites as *Paushadha*, *Pratikramaṇa*, *Pratyākhyāna* and even in charity. He did not like the rites in which even the slightest touch of violence or injury was involved. The Muslims at this time were destroying the temples and the images. This gave him the opportunity to spread his doctrine well. Great slackness had also come in the mendicants, because they possessed not only the books and clothes but even wealth. There were mutual quarrels among them. For this type of behaviour, the people began to criticize them. He took advantage of all these circumstances in propagating his doctrines by going from place to place.

Loṅkā pronounced 31 *Sūtras* as the foundation of his tenet and gave a new interpretation of such *Sūtras* as seemed to support image worship. He made such drastic changes in the *Āvaśyakasūtra* that they altogether assumed a new form. In 1476 A.D., he met a man named Bhāṇa, a native of Arāghaṭa-pāṭaka near Sirohi who took *sanyāsa* without being initiated by any teacher. This monk assumed the false name of Ḍhuṇḍhaka. In 1511 A.D., he secured a disciple called Rūpakajī and the old Vara Siṁha became his disciples in 1521 A.D. and 1530 A.D. respectively. Thus, though Loṅkāśāha himself was not initiated, others were initiated by him and became saints.

(b) STHĀNAKAVASĪ SECT: Some of the members of the Loṅkā Sect disapproved of the lines of their Sādhus declaring that they lived less strictly than Mahāvīra would have wished. A Loṅkā layman Vīrajī of Sūrat received initiation as a Sādhu and won great admiration through the strictness of his life. Many from the Loṇkā Sect joined this reformer; and they took the name of Sthānakavāsīs while their enemies called them Ḍhūṇḍhiyā. The followers of this sect are found in all the important cities of Rajasthan.

(c) TERĀPANTHĪ SECT: The founder of Terāpanthī Sect was Bhīkamajī. After a critical study of the scriptures, he came to know that the Jaina Sādhus were not leading their lives according to Śāstric injunctions and were not promulgating the true principles of Jainism. The Sthānakvāsīs stayed in the places specially set apart for Sādhus to live in. He began to stay even in the places meant for laymen. Once, a strange coincidence took place.

Some *Sādhus* and laymen both numbering thirteen were staying in a shop. This led a poet of the Sevaga class to compose a short parody ridiculing the sect and nicknaming it Terāpanthī (the path of thirteen). Bhīkamajī gave a very appropriate interpretation to it. He said the number indicated five great vows *(Mahāvrata)*, five rules of conduct *(Samitis)*, and control of body, mind and speech (three *Guptis)*.

Terāpanthīs do not worship idols. They think that worship of idols does not lead to salvation. They meditate upon and mentally worship those highly developed souls who have attained liberation. They worship and revere those living beings who have renounced the world absolutely and lead the life of asceticism strictly observing the five great vows. The followers of this sect are mostly found in Bikaner and Jodhpur States.

Like the Śvetāmbaras, the Digambaras were also divided into the sects of idol-worshippers and non-idolworshippers. In course of time, the sect of idol-worshippers was further split into several sub-sects.

(a) TĀRAṆAPANTHĪ SECT: Tāranapanthī Sect is the sect of non-idol worshippers among the Digambara Jainas It was founded by Tārana Svāmī who was born in 1448 A D. and died in 1515 A.D. Like Loṅkā, Tāraṇa Svāmī also denounced idol worship. His followers do not worship idols, but they do worship the fourteen scriptures written by him. In this respect, they remind us of the Sikhs who worship the *Granthasāhaba*

(b) TERĀPANTHĪ SECT: The idolatrous sect of Terāpanthīs was founded by Pt Amara Chanda Badajātyā, a resident of Sāṅgāner. It became rapidly popular in Rajputana in the 17th century Originally, it was known as Vidhimārga but its opponents nicknamed it as Terāpanthīs just to ridicule it. The Terāpanthīs protested against the elaborate ritualism of the Bhattārakas. During the life time of Banārasīdāsa, the great scholar and reformer of Agra, this sect gained great popularity It is defined by some as a sect which emphasizes the thirteen points of self discipline for building up the character; others, however, believe that the name was given by its opponents to ridicule it.[1] The Digambara Terāpanthīs are held in contempt by the Bhattārakas like the Śvetāmbara Terāpanthīs by the Śrīpujyas. Bakhata Rāma in the *Buddhivilāsa* says that this sect differs from the original faith in thirteen points; and hence, it is called Terāpanthī. The Terāpanthīs do not recognize the superior

1. JSAI, p. 367

position of the Bhaṭṭārakas. The Terāpanthīs of the Śvetāmbaras and the Digambaras differ from each other. The former do not worship the images while the later do. The Digambara Terāpanthīs worship the images but not with the flowers, fruits, sandal and *prakshāla*. The worship, in this way according to them, involves *hiṁsā* and therefore militates against the fundamental principles of Jainism.

(c) GUMĀNAPANTHI SECT: Gumānapanthī Sect flourished in the 18th century A.D. and was so called after the name of its founder Gumānīrāma, the son of Pt. Toḍaramal of Jaipur. It was also known as *Śuddhāmnāya,* because particular emphasis was laid on the purity of conduct of its followers by imposing certain rules of discipline on them. This sect spread in several parts of Rajasthan outside Jaipur such as Mārotha, Bhādavā etc.

(d) BĪSAPANTHI SECT: The Bīsapanthīs are the followers of the Bhaṭṭārakas. They assumed its name because they thought that they were superior to Terāpanthīs. This sect permits idol worship and supports the cult and methods of the Bhaṭṭārakas. In this sect, the idols are worshipped with water, lamp, flowers and sandal. The followers of this sect are found in Jaipur, Ajmer, Nagaur and Māroṭha.

(e) TOTĀPANTHI SECT: In course of time, an attempt was made for the compromise between Bīsapanthīs and Terāpanthīs. A new sect known as Totāpanthī came into existence. This sect partly consists of Bīsapanthī Sect and partly Terāpanthī Sect. It is, therefore, also known as *Sādhī Solāha Panthī* Sect. It remained confined only to Nagaur.

These idolatrous sects do not materially differ from each other in the Digambaras. Their founders namely Amara Chanda Baḍajātyā and Gumānī Rāma were anxious to maintain the individuality of their sects; and hence, the nominal differences were emphasized.

CASTES AND GOTRAS IN JAINISM

Most of the Castes and their Gotras found among the Jainas in the north have their origin in Rajasthan. The time and the manner of their origin is shrouded in considerable mystery. There are many legendary accounts of their origin which tell us that they are of great antiquity. But, as a matter of fact, no names of these Castes and their Gotras before the seventh century are traceable. From the historical point of view, these Castes and their Gotras

seem to have come into existence between the eighth and the thirteenth century A.D., the time of golden age for Jainism in Rajasthan. There were born great influential saints like Hemachandra and Jinachandra who converted the Rajputs Brāhmaṇas and Vaiśyas to Jainism. Even the Jaina statesmen like Vimala and Vastupāla tried to spread Jainism by rendering meritorious services. The merchants also spent countless wealth for its propagation by constructing beautiful temples and placing images in them. In this way, Jainism was accepted by a large number of masses who formed different Castes.

(1) OSAVĀLAS: Osavālas are found in all the important cities of Rajasthan. They occupy a prominent position both in administrative and commercial spheres. Their origin is from the place named Osia in Marwar. This town was visited by Uppaladeva, the Scion of the ruling family of Śrīmāla who being pressed by his enemy sought refuge at the hands of a ruler of the Pratīhāra dynasty which was then supreme in Marwar. At this time, the Jaina saint Ratnaprabhasūri came to this place and found the only son of Uppaladeva bitten by a snake The king requested Ratnaprabha to cure him which he did. The king with his subjects embraced Jainism and Ratnaprabhasūri formed the Osavāla Caste of these people. There are three views about the time of this incident.

1. According to the *Nābhinandanoddhāra-prabandha* and the *Upakeśa-gachchha-charitra,* Ratnaprabhasūri, the seventh *pattadhara* in the line of Pārśvanātha, established the Osavaṁśa in Vīra Nirvāṇa Saṁvat 70 (457 B.C.) 2. In the opinion of the Bhāṭas, the caste of the Osavālas with their eighteen Gotras was established by the teachings of Ratnaprabhasuri at Upakeśanagara in Marwar in 222 V.F. (165 A D) 3. But both these views do not seem to be correct, because there is no mention and trace of this caste before the 8th century A.D. It seems to have come into existence afterwards. The king Uppaladeva and his subjects were converted to Jainism by Ratnaprabhasuri who formed their caste of Osavālas.

GOTRAS OF THE OSAVĀLAS: After the conversion, Osavālas continued to multiply and they formed eighteen Gotras according to the traditions. But the process of the multiplication continued further particularly because they ceased to be a fighting race; and there was no mass casualty due to any battle. It is believed that there are 1444 Gotras of the Osavālas. But these are not the main Gotras. They just represent simply

the branches and sub-branches. Yati Śrīpāla refers to the manuscript which mentions 609 Gotras.[1] The poet Rūpachanda of the eighteenth century A.D. in his *Osvālarāsa* mentions about 440 Gotras.[2] Some are territorial, some are individualistic, and others are occupational.

(a) TERRITORIAL GOTRAS: Some Gotras were named after the places of their origin. Jinadattasūri gave *vāsakshepa* to the two princes namely Śrīdhara and Rājadhara of *Rāvala* Sāgara at Bhaṇasāla in Jaisalmer. The Princes and after them their descendants and still further those who were closely or remotely related to them, all came to be called Bhaṇasālīs. And thus was established the Bhaṇaśālī Gotra.[3] In 1542 A.D., Sāha Vīdaka of this Gotra celebrated the consecration of Chandraprabha through Jinabhadra Sūri at Jaisalmer.[4] So the Gotra must have strated not later than 1500 A.D. The Kāchholi Gotra was formed after the village named Kāchchhola in Sirohi State probably at the beginning of the 13th century A.D. In 1286 A.D., Ajayasiṁha of this Gotra installed the image of Pārśvanātha at Kachchholī for acquiring merit for his parents.[5] Koranṭa Gotra originated from the place named Koranta in Marwar. In 1450 A.D. Sāha Vīsala of this Gotra for acquiring merit for himself celebrated the consecration ceremony of the image of Sumatinātha through Kakkasūri of this Gachchha.[6] Some Osavālas of Pūgala settled at another place, and they began to be called by the name Pūgala. Meḍatavāla Gotra came into existence after the city of Mertā in the former Jodhpur State. The inscriptions of the 16th century of this Gotra are available at Mertā and Udaipur.[7] The Osavālas who came from Kanauj, were grouped under Kanaujiā Gotra. In 1502 A.D., Sākheḍha of this Gotra for the merit of his father consecrated the Śītalanātha *bimba* through Devagupta Sūri.[8] Kāṅkriā Gotra originated from Bhīmasī who lived in the village Kāṅkarāvata.[9] He was the Sāmanta of Mahārāṇā of Udaipur and was converted to Jainism by Jinavallabhasūri of the Kharatara Gachchha. There is a mention of this Gotra in the inscription of 1442 A.D. found at Alwar.[10] It is clear that these Gotras started mostly between the 13th ane the 15th centuries A.D.

(b) OCCUPATIONAL GOTRAS: Some Gotras originated from the occupations of certain Jainas. Rāṭhḍa Rāva Chūṇḍā gave his treasury to

1. *Jaina Sampradāya Śikshā*, p. 656. 2. *Jaina Bhāratī*, Vol. XI, No. 11.
3. NJI. III, p. 28. 4. Ibid., No. 2328. 5. APJLS., No. 611. 6. NJI., No. 2325.
7. NJI., Nos. 1131 and 1295. 8. NJI., No. 1101. 9. HOO., p. 353. 10. NJI., No. 988.

Ṭhākarasī. It is therefore the decendants of Ṭhākarasī that began to be called Koṭhārī. From the inscription of 1456 A.D., it is clear that Megha of this Gotra celebrated Vāsapūjya *bimba* through Vinayaprabhasūri of Nāgendra Gachchha.[1] Those people, who did the work of cashiers, were called Khajāñchī. The Bhaṇḍārīs claim Daḍrāo as their great ancestor.[2] In 992 A.D., he adopted Jainism from Yaśobhadrasūri of the Saṇḍeraka Gachchha. Officially, Ḍadrāo was designated as *Bhandārī* or the person in charge of the store house; and consequently, his descendants became known as Bhaṇḍāris. The earliest inscription of this clan at Nāḍlāi of 1132 A.D. refers to Bhaṇḍāri Nāgaśiva as a witness to a certain grant.[3] Another inscription of 1184 A.D. refers to one Bhaṇḍāri Yaśovīra as the lord of Palla (a village six miles to the west of Jodhpur).[4] A Jalor inscription of 1185 A.D. records the rebuilding of the Jaina temple by Bhaṇḍāri Yaśovira, son of Pāsu, in accordance with the orders of Mahārājā Sāmanta Siṁha.[5] The descendants of the person, who deals in ghee, were called Ghīyā. In 1569 A.D, Narabaḍa of this Gotra set up the image of Sambhavanātha through Hīravijaya of Tapā Gachchha[6] It is heard that the ancestor of the people of Vaidys Gotra cured the disease of an eye of the queen of Mahārāṇā of Udaipur Therefore, he was given the title of Vaidya, and his descendants became famous by Veda Gotra.[7] In 1455 A.D., Bhādāka of this Gotra installed the image of Vimalanātha through Kukaḍāchārya of Upakeśa Gachchha.[8] The Mahājani Gotra was probably formed from the profession of *Mahājana*. The inscription of 1457 A.D. records that Nālhā of this Gotra consecrated an image of Śāntinātha through Kakkasūri[9] There are also Chandāliyā and Bambi Gotras found among the Osavālas. Their business was with these sorts of people; and, therefore, they began to call themselves by these names. In 1745 A.D., Ratnapāla of Chandāliyā Gotra set up the image of Suvidhinātha for the merit of his father through Puṇyanidhānasuri of Maladhāri Gachchha.[10]

(c) GOTRAS AFTER PERSONAL NAMES: The names of the Gotras were also given after certain famous persons. The Ādityanāga Gotra originated from the well known person Ādityanāga who was very famous for

1 NJI., Nos. 2084 & *Jaina Sampradāya Śikshā*, p. 625.
2. Some distinguished Jainas, p. 36
3. Ibid, p. 37.
4. Ibid.
5 Ibid.
6 NJI., III, No 5372
7. HOO., p. 166.
8. NJI., I, 2334.
9 Ibid, 2577.
10 Ibid, II, 1285.

Kaṭāra (knife) in the royal court. His descendants, therefore, became famous by Kaṭāriyā Gotra.[1] By the influence of the discourses of Bhuvana Sundara, *Saṅghavī* Tukade, Pāsade, Punasī and Mūlā of Kaṭāriyā Gotra constructed a *devakulikā* in Jīrāpallī temple in 1426 A.D.[2] The people, who went on pilgrimage, were given the title of Saṅghavī. A person named Kākū was given the title of *Nagara Setha*. His descendants therefore began to be called Sethiyā.[3] In 1095 A.D., Jinavallabhasūri came to Mandor which was ruled by the king named Nānuḍe Padihāra. His son was Kukaḍadeva who was suffering from leprosy. The king requested him to cure him. He asked the king to bring ghee of some cow and got it rubbed over the body of the prince. After the treatment of three days, he became allright. The king with his family accepted Jainism and Sūrījī established his Kukaḍāchopaḍā Gotra.[4] The minister of the Padihāra king named Gaṇadhara also accepted Jainism and Sūrijī established Gaṇadhara Chopaḍā Gotra. There is the mention of the Kukaḍā Chopaḍā Gotra in the inscription of 1479 A.D.[5] The inscription of 1436 A.D. records that Pāsada of Gaṇadhara Chopaḍā Gotra set up an image of Supārśvanātha through Jinabhadrasūri.[6] Kharata Siṁha Rāṭhoḍa at the preaching of Jinadattasūri accepted Jainism. His elder son, Ambadeva faced the thieves (chora se bhiḍiyā) and caught them. The name in course of time became Choraḍiyā.[7]

It is known from the inscriptions of the images that some Gotras were specially connected with some Gachchhas. The people of these Gotras celebrated the consecration ceremony of the images through the teachers of their respective Gachchhas. The people of Ādityanāga Gotra performed the consecration ceremony of the various images but all through the Āchāryas of Upakeśa Gachchha. Similarly, the persons belonging to Gadahiyā Gotra, Bāphaṇā Gotra and Rāṇakā Gotra celebrated the consecration ceremony through the Āchāryas of Upakeśa Gachchha. The people of Gaṇadhara Chopaḍā Gotra, Ḍāgā Gotra, Dosī Gotra and Lūṇiyā Gotra generaally performed the installation ceremony of the images through the teachers of Kharatara Gachchha. The people of Ghāṅghā Gotra and Chaṇḍāliyā Gotra

1. *Jaina Sampradāya Śikshā*, p. 634.
2. APJLS., No. 113.
3. *Jaina Sampradāya Śikshā*, p 634.
4. HOO., p. 427.
5. NJI., No. 2136.
6. NJI., No. 2114.
7. HOO., p. 509.

set up the images mostly through the Āchāryas of Maladhārī Gachchha. Chhājahaḍa Gotra is specially related to Pallivāla Gachchha because its persons installed the images generally through the teachers of this Gachchha. The persons of Sisodiyā Gotra are seen installing the images through the masters of Shaṇḍeraka Gachchha. The persons belonging to Dūgaḍa Gotra and Mīthaḍiya Gotra are seen setting up the images respectively through the Āchāryas of Bṛihad Gachchha and Añchala Gachchha. Sometimes, the persons of the Gotra installed the images through the masters of two Gachchhas. This is specially seen in the case of Sāṅkhavālechā Gotra. They installed the images through the masters of Koraṇṭaka Gachchha and Kharatara Gachchha. It is also noticed though rarely that the persons of one particular Gotra set up images through the teachers of more than one Gachchha.

SRĪMĀLĪS: Śrīmālīs among Jainas originated from Śrīmāla now known as Bhinmal in Marwar. In course of time, they multiplied and spread specially in Jodhpur, Udaipur and Sirohi. They occupied the influential position in the society. Their origin may be traced back to the 8th century A.D. There is a stanza in the *praśasti*[1] of *Kālakāchārya Kathā* of 1308 A.D. which tells that Śrāvaka Dīḍā of Śrīmāla caste after listening to the religious discourses from Śānti Sūri constructed the Chaitya of Ādinātha in 647 A.D. at Navahara. The oldest genealogy of the Śrīmāla Caste says that a merchant Toḍā of Bhāradvāja Gotra and of Śrīmala Caste was addressed by a Jaina Saint in 738 A.D.[2] From both these instances, it is clear that Jainism was popular and prevalent in Śrīmāla in the eighth century A.D. The king named Vijayanta of Śrīmāla accepted Jainism from Udaiprabha Sūri. Along with him, sixty two *sethas*, followers of Brāhmanism, also accepted Jainism.[3] All were called Śrīmālīs. From the *Pañchapatarāsa* written by the poet Udayaratna concerning the history of the teachers of Dvivandanika, the branch of Upakeśa Gachchha, it is known that in 700 Saka era, Ratnaprabha Sūri came to this town where he established the Śrīmāla caste.[4] From all these instances, it is clear that Śrīmālīs among the Jainas came into existence in the seventh or eighth century A.D.

1. *Jaina Pustaka Praśasti Saṃgraha*, No 35.
2. *Jaina Sāhitya Saṃśodhaka Evam Jainācharya Ātmārāma Śatābdī Smāraka Grantha, Gujarāti Vibhāga*, p. 204.
3. *Śrī Jaina Gotra Saṅgraha*, pp. 13-23.
4. *Prāgvāṭa Itihāsa*—Introduction, p 12.

In course of time, Śrīmālīs were divided into two classes namely Laghu Śākhā and Bṛihad Śākhā. The inscription of 1488 A.D. indicates that Sahasakaraṇa of Laghu Śākhā of the Srīmāla Caste for the merit of his mother celebrated the consecration of the image of Ādinātha through Siddhānta Sāgara of Añchala Gachchha.[1] There is also an inscription of 1944 A.D. of Bṛiddha Śākhā of Śrīmāla caste.[2] Besides, there are various Gotras found among the Śrīmālīs as known to us from the inscriptions. These are based on occupations, place names and other grounds.

GOTRAS OF ŚRĪMĀLIS: The Gotras of Śrīmālīs originated in various ways. Ambikā Gotra seems to have originated from the deity Ambikā. In 1477 A.D., Śreshṭhi Chāndrasāva of this Gotra for the merit of ancestors performed the installation ceremony of the image of Śāntinātha through Lakshmīsāgara Sūri.[3] Ailahara Gotra ia mentioned in the inscription of 1442 A.D.[4] There are also the inscriptions of Govaliyā Gotra[5] and Ghevariyā Gotra.[6] The inscription of 1452 A.D. records that Jāvaḍa of Gāndhika Gotra set up the image of Dharmanātha.[7] In 1476 A.D., the consecration of the image of Śāntinātha was celebrated by Pāsaḍa of Gautama Gotra.[8] Here, this Gotra seems to have originated from the Kula founded by some saint named Gautama. Chaṇḍālechā[9] Gotra and Ḍauḍā Gotra are also found in the inscriptions.[10] Dosī Gotra,[11] Naluriyā Gotra, Junīvāla Gotra, Jhungaṭiyā Gotra, Nāvara Gotra,[12] Bhāṇḍıyā[13] Gotra, Mauṭhıyā[13] Gotra, Mānthalapurā Gotra,[15] Vahagatā Gotra,[16] Śreshṭhī Gotra,[17] Sīnghaḍa Gotra,[18] Phophaliya Gotra,[19] Bhāṇḍavata Gotra,[20] Mūsala Gotra[21] and Siddha Gotra[22] are found in the inscriptions of the 15th century A.D. Dhīnā Gotra,[23] Pāṭāṇī Gotra[24] and Muhavaṇā Gotra[25] are seen in the inscriptions belonging to the 16th century A.D.

1. NJI., No. 1166.
2. Ibid., No. 295.
3. EJI., No. 1163.
4. NJI., No. 1676.
5. Ibid., No. 412.
6. Ibid., No. 413.
7. Ibid., No. 2329.
8. Ibid., No. 2464.
9. Ibid., No. 830.
10. Ibid., No. 38.
11. Ibid., No. 391.
12. Ibid., No. 1993.
13. Ibid., No. 1974.
14. Ibid., No 1956.
15. Ibid., No. 1967.
16. Ibid., No. 1932.
17. Ibid., No. 2085.
18. Ibid., No. 1224 & 1227.
19. Ibid., No. 737 & 823.
20. Ibid., No. 577.
21. Ibid., No. 2333.
22. Ibid., No. 2292.
23. Ibid., No. 2429.
24. Ibid., No. 750.
25. Ibid., No. 2370.

PORAVĀLAS: It is said that Poravālas originated simultaneously with Śrīmālīs from Śrīmāla in the eighth century A.D. The people of the eastern gate of Śrīmāla, who accepted Jainism from the Jaina saints in the eighth century A.D., were called Poravālas.[1] The origin of the Poravālas from Śrīmāla does not seem to be correct. In old inscriptions and manuscripts, Prāgvāṭa has been used for the Poravāla.[2] Prāgvāṭa was another name of Mewar (Medapāṭa). It seems that the people of Prāgvāṭa country in course of time began to be called Prāgvāṭas or Poravālas. The Poravālas tell their origin from the village Pura in Mewar. Like Śrīmālīs, Poravālas were also divided into Laghu Śākhā and Bṛihad Śākhā. We have the inscription of Laghu Śākhā of Poravāla caste of 1653 A.D.[3] The image of Sumatinātha was set up in 1534 A.D. by Mantri Vīsaka of Bṛiddha Śākhā of Prāgvāṭa Caste.[4]

The Gotras[5] of the Poravāla Caste as known from the inscriptions and manuscripts are as follows[6]—Jhulara, Muṇṭhaliyā, Līmbā, Maṇḍaliyā, Kunagirā, Paṭela, Narvaṭa, Lolāniya, Posaā, Kothārī, Bhaṇḍārī, Ambāī, Koḍakī and Nāga. In 1546 A.D., the brothers Tejapāla, Rājapāla, Ratanasī and Rāmadāsa of Koṭhārī Gotra of Prāgvāṭa Caste constructed the temple of Mahāvīra, at the village named Pindavāḍā in Sirohi State.[7] Śānti of Bhaṇḍārī Gotra installed the image of Munisuvratanātha in 1447 A.D.[8] In 1571 A.D., Vyavahārī Khīmā of Ambāī Gotra set up the image of Dharmanātha.[9] In 1586 A.D., Mūla of Koḍakī Gotra celebrated the consecration ceremoney of the image of Ādinātha through Vijayasena Sūri of Tapā Gachchha.[10]

PALLĪVĀLA CASTE: Pallīvālas both among the Digambaras and Śvetāmbaras, seem to have been named after Pālī in Marwar the name of which in olden times was Pallikā. It is said that the people of this place were converted to Jainism in about the eighth century A.D. by Ratnaprabhasūri who converted the people of Osiā and Śrīmāla. Pallīvālas are known to have celebrated the consecration ceremoney of images from time to time. In 1253 A.D., Dedā of this caste installed an image of Mallinātha through Yaśobhadra of Chandra Gachchha.[11] People of this caste also led Saṁghas to holy places from time to time from Pālī.[12]

1. *Śrī Jaina Gotra Samgraha*, pp. 13-23.
2. *Ojhā Nibandha Saṁgraha*, p. 25.
3. NJI., No. 1614.
4. Ibid., No. 2151.
5. *Śrī Jaina Gotra Saṁgraha*, p. 50 (Introduction).
6. Ibid.
7. NJI., No. 947, 948 and 150.
8. Ibid , 621.
9. Ibid., 1214.
10. Ibid., 1308.
11. Ibid., 1778.
12. *Bhagavān Pārśvanātha Kī Paramparā Kā Itihāsa*, p. 544.

KHAṆḌELAVĀLA CASTE: There is no doubt that the Caste of Khaṇḍelavālas originated from the place named Khaṇḍelā. But there is some difficulty in assigning the time to this incident. According to the legendary account, Jinasenāchārya in the line of the saint Aparājita, converted the Chauhān king of Khaṇḍelā with his subjects to Jainism in V. S. 1.[1] Eighty two Rājputs and two goldsmiths were ruling over eighty four villages of the kingdom of Khaṇḍelā. The eightyfour Gotras were formed either after the name of the villages or the heads of villages. The Gotras of the two goldsmiths became Āmnāya Baja and Mohanāya Baja. The time assigned to this incident is not correct. There are no solid grounds for the existence of this caste before the eighth century A.D. The earliest mention of this caste is found in the inscription of 1197 A.D.[2]

The origin of the eightyfour Gotras, from the eightyfour villages at one particular time, does not seem to be correct. The number eighty four seems to be only conventional. There are eightyfour castes, eightyfour postures *(āsanas)* etc. Originally, these Gotras may be less in number, but gradually they increased. Some Gotras not even in existence at the beginning were added in order to make them eightyfour in number. These Gotras seem to be based on the place names, occupations and surnames etc.

REGIONAL GOTRAS: The Gotras also seem to be regional in nature. Ajmerā Gotra was probably named after Ajmer. Sunakhatī, the wife of Sāha Surajana of Ajmer of this Gotra, got the *Pradyumnacharitra* written and gave to the nun Vinayaśrī in 1538 A.D. There is also the mention of this Gotra in the inscription of 1594 A.D. Pāṭodī Gotra seems to have originated from the village Pāṭodā in Sekhāvat. It is found in the *Praśasti* of 1764 A.D.[4] Dosī Gotra seems to have originated from the place named Dausā in Jaipur State. Bohitha of this Gotra of Ajmer set up the image of Chaubīsī in 1601 A.D. The Gotra Kāsalīvāla seems to have come into existence from the village Kāsalī near Sīkara in Jaipur State. It is mentioned in the *Praśasti* of the copy of the manuscripts written in 1524 A.D.[5] Pāṭanī Gotra started from the

1. Manuscript in the Śāstra Bhaṇḍāra at Ajmer.

2. खंडेलवालान्वयः सं. १२५० श्री मूलसंघे सा राजदडे भा. जगमाहृा पुत्र हरपति वैशाख सुदी १ शुक्र। (Inscription on the image of white marble in the temple of Siṅghījī at Jaipur.)   3. PS., p. 138.   4. PS., p. 175.   5. PS., p. 96.

village named Pāṭana, near Khaṇḍelā. Pātamāde, the wife of Paharāja of this Gotra of Nagaur, presented a copy of the *Ādipurāna* to Dharmachanda in 1520 A.D.[1] There is also a mention of this Gotra in the inscription of 1594 A.D.[2] Toṅgyā Gotra may have originated from Tonk. It is mentioned in the *praśasti* of 1522 A.D.[3] Kālā Gotra seems to have been named from Kālādevā near Chomu in Jaipur State. Roho of this Gotra celebrated the consecration ceremony of an image of 1516 A.D.[4] It is also found in the *praśasti* of 1607 A.D.[5]

OCCUPATIONAL GOTRAS: The Gotras were also formed after the occupations. Veda Gotras started from the person who followed the profession of medicines. His descendants in course of time began to be called by this name. In 1584 A.D., Mokā with his wife and sons of this Gotra installed the Samyagdarśana Yantra.[6] From the legendary account, it is clear that the ancestor of Baja Gotra was a goldsmith at the time of his conversion to Jainism. In 1646 A.D., Hāthīnātha of this Gotra performed the *pratiṣṭhā* of Daśalakshaṇa Yantra.[7] The name of this Gotra is also found in the *praśasti* of 1688 A.D. The Sonī Gotra also indicates the profession of the people. The earliest mention of it is known from the inscription of 1584 A.D. in which Sāha Telā of this Gotra installed Karakuṇḍapārśvanātha Yantra.[8] It is also mentioned in the *praśasti* of 1688 A.D.[9] Boharā Gotra seems to have originated from the persons who lend money. Ratanā of this Gotra with his sons celebrated the consecration ceremony of the *yantra* in 1484 A.D.[10]

TITLES AND SURNAMES: Titles and surnames also seem to have developed into the Gotras. Sāha Gotra seems to have originated from the term Sāha used for respect and veneration for the person. Sāhatu of this Gotra with his wife and sons installed the Arham Yantra in 1539 A.D.[11] The name of this Gotra is also found in the *praśasti* of 1518 A.D.[12] The title of Chaudharī was given by the Government to those who did the work of revenue collection. In course of time, it was developed into the Gotra. Sāha Mahārājā of this Gotra got the copy of the *Pārśvanāthacharitra* written and gave

1. PS., p. 2.
2. See above, p. 81.
3. PS , p. 177.
4. See above, p 79
5. PS., p 89.
6 See above, p 81.
7. सवत १७०३ वैशाख मासे प्रतिष्ठताम—बडा श्री हाथीनाथ प्रणमति ।
8. See above, p. 81.
9. PS , p. 4.
10. See above, p. 81.
11. See above, p. 80.
12. PS., p. 63.

it to Dharmachandra in 1554 A.D.[1] Chhābaḍā Gotra seems to have come into existence from *Sāha* plus *Baḍā* (Sāha plus great). First, it was Sābaḍā but in course of time, it became Chhābaḍā. Sāha Notā of Sābaḍā Gotra got the copy of the *Nāgakumāra-charitra* written and presented it to Lalitakīrti.[2] There is also a mention of this Gotra in the inscription of 1591 A.D.[3] Bhainsā Gotra was probably formed from the terms Bhaī plus Sāha. It is found in the *praśasti* of 1694 A.D.[4] When the people of this Gotra became large in number. they were known as Baḍajātyā (Big caste). At present, Bhainsā Gotra and Baḍajātyā Gotra are considered to be identical Gotra. Seṭhī Gotra probably originated from Śreshṭhi which meant rich merchant. This term is frequently found in ancient Buddhist and Jaina literature. This Gotra is mentioned in the *praśasti* of 1575 A.D.[5]

Besides, there are other Gotras which are known from the inscriptions and *praśastis*. The earliest mention of Godhā Gotra is found in the inscription of 1413 A D. It records that Vīlhaṇa of this Gotra celebrated the consecration ceremony of the images.[6] The other Gotras are Ṭholyā Gotra[7], Pahāḍyā Gotra,[8] Bilālā Gotra,[9] Gaṅgavāla Gotra,[10] Godikā Gotra,[01] Pāṇḍyā Gotra,[12] Rāṅvakā Gotra,[13] and Sogānī Gotra.[14] There is also a mention of Kurakurā[15] Gotra in the inscription of 1584 A.D. which records that Kālu with his sons and grandsons of this Gotra performed the installation ceremony of Ṛiṅkāra Yantra. This Gotra is not found in the list of eighty four Gotras of Khaṇḍelavāla caste. It is known both from the *praśastis* and inscriptions that the people of this caste were generally associated with the Āchāryas of Mūla Saṁgha and rarely with the Āchāryas of the other Saṁghas. It indicates that the centre of the activities of Mūla Saṁgha remained in Rajasthan.

BAGHERAVĀLA CASTE: Bagheravāla caste originated in about eighth century A.D. from Bagherā, a place of great antiquity. Old Jaina temples and images were discovered and its name is also found in the Bijaulia Rock Inscrip-

1. *J. S Śikshā*, p. 128. 2. Ibid., p. 113. 3. See above, p. 81. 4. PS , p. 29.
5. PS., p 190. 6. *Vīravāṇī*, Vol. VII. 7. See above, p. 12 (F. N. 2).
8. सवत १५९० माह सुदी ९ श्री मूलसघे पहाडया गोत्रे साहत पुत्र खेता। (Ins. on Daśalakshaṇa Yantra in Jaina temple of Paṭodi at Jaipur)
9. संवत १७९९ ज्येष्ठ सुदी १० सोमे श्री मूलसघे कुदकुदाचार्यान्वये बिलाला गोत्रे जंघही मल्लजी प्रतिष्ठित। (Ins. on the metal image of Lūṇakaraṇajī Paṇḍyā, Jaipur.)
10. PS., p. 99. 11. Ibid., 169. 12. Ibid., p. 170.
13. Ibid., p 177. 14. Ibid., pp. 44 & 77. 15. See above, p. 81.

tion dated 1170 A.D.[1] This place was also the seat of the Bhaṭṭārakas in the twelfth century A.D.[2] There is a belief that Rāmasena and Nemasena, the Digambara Jaina saints, converted the king of this town with his subjects to Jainism.[3] If not all, majority of the citizens of the town must have embraced Jainism from their hands. Pt. Āśādhara, who went to Dhārānagarī from Māndalagaḍha for fear of the invasion of Muhammad Ghori in the 12th century, was of Bagheravāla caste.[4] Pūna Siṁha, who repaired the famous Kīrtistambha at Chitor in the 15th century A.D. during the reign of Kumbhakaraṇa, was of this caste.[5] The Gotras of this caste as known both from the inscriptions and *praśastis* are as follows—(1) Rāyabhandāri[6], (2) Śānkhavāla,[7] (3) Śānāpati[8] (4) Ṭholā,[9] (5) Koṭvā,[10] (6) Prabhā[11] and (7) Siravāḍyā.[12]

AGRAVĀLA CASTE: The Agravālas are found in large numbers in Rajasthan. They occupy a respectable position in the society. They are highly educated and much advanced. They are found both among the Jainas and the Hindus. They are also an important middle class of business men. They enthusiastically supported Jainism in the past. They performed the installation ceremony of numerous images and got copies of the manuscripts written. According to the traditions, Agravāla caste originated from the place named Agrohā in the Punjab and was founded by Agrasena. Once he performed a sacrifice but stopped it when he saw the animals in a miserable condition. Probably, he was influenced by the doctrine of *ahiṁsā*. It is not clear whether he accepted Jainism or not; but from the *paṭṭāvalis*,[13] it is known that Lohityāchārya converted the Agravālas with their king Divākara to Jainism Later on, Agravālas began to follow Jainism According to Nāgendranātha Vasu, this Agrasena is the same Ugrasena mentioned in the Allahabada inscription of Samudra Gupta.[14] Lohityāchārya was the master of Devarddhi Gaṇi who arranged the *Vāchanā* in 453 A.D. at Valabhi. The time of Lohityāchārya may be thirty years before Devarddhi. He thus converted the Agravālas along with their king to Jainism in 423 A.D. But this

1 EI., V XXIV, p 84, Verses, 82-83. 2 IA., V. XX, See Table of Pontifical Residences, p. 57 3. Manuscript in the Śāstra Bhandāra of Ajmer. 4 JSAI., p. 134. 5 ARRMA., Yr. 1926-27, No. 10 6 NJI., No. 438. 7. Ibid., No. 727 8 Ibid , No. 628. 9. PS., p. 147. 10. PS., p 98. 11 Inscription on Yantra in the Jaina temple at Jaipur. 12 See above, p. 72. 13 *Śrī Bhagavān Pārśvanātha Kī Paramparā Kā Itihāsa*, p. 550. 14. Ibid., p. 548.

view does not seem to be tenable. First of all, this Ugrasena was the ruler of Northern India while Ugrasena Devarāshṭraka mentioned in the Allahabad inscription was ruling in the south. Lastly, we have no definite evidence for the existence of this caste before the 8th century A.D. Its Gotras as known both from the inscriptions and the *praśastis* are as follows–Goyala,[1] Garga[2] Siṅghala[3] and Bansala[4] etc. The Agravālas seem to have been mostly associated with the Kāshṭhā Saṁgha and rarely with Mūla Saṁgha.

NARASIMHAPURĀ & JAISAVĀLA CASTES: Narasiṁhapurā and Jaisavāla castes among the Digambaras started from the places like Narasimhapurā in Mewar and Jaisalamer respectively in medieval times. The Digambara Jaina saints went to these places for the propagation of Jainism which was adopted by the people. They formed castes which were named after their respective places.

CHITTOḌĀ AND NĀGAḌĀ CASTES: Chittoḍā and Nāgaḍā castes among the Digambaras originated from the old places Chitor and Nāgaḍā respectively in Mewar. These castes seem to have come into existence in medieval times. People of these castes were religious minded and got several copies of manuscripts written in medieval times in order to present them to Jaina monks. They constructed temples and placed images in them with great ceremony. They were generally concerned with the Bhaṭṭārakas of the Mūla Saṁgha of Vāgaḍa and Kāshṭhā Saṁgha. Bhaṭṭāraka Jñānabhūshaṇa, who lived in the fifteenth century A.D., wrote the *Nāgadrā-rāsa* describing the history of the Nāgaḍā caste among the Jainas.[5]

HUMBAḌA CASTE: The place of the origin of Humbaḍa caste is not traceable. Most probably, like other castes, it must have originated from some particular place. In Rajasthan, the people of this caste are found in Dungarapur, Banswara and Pratapagarh, the portion of ancient Vāgaḍa province. They are found both among the Digambaras and the Śvetāmbaras. In the Digambaras, they remained in close touch mostly with the Bhaṭṭārakas of the Kāshṭhā Saṁgha and rarely with the Āchāryas of Mūla Saṁgh of Vāgada. This caste also like other castes seems to have come into existence after the 8th century A.D. The persons of this caste also performed the installation ceremony of numerous images and temples. The

1. PS, p. 85. 2. Ibid., p. 119. 3. Ibid., p. 82. 4. Ibid., p. 97.
5. Śāstra Bhaṇḍāra Śrī Digambara Jaina Mandira Sambhavanātha Baḍā bazāra, Udaipur.

famous Jaina temple at Jhālrāpātan is said to have been constructed by Sāha Pīpā of this caste.[1]

Hūmbaḍa caste in course of time was divided into Śākhās and Gotras. The three Śākhās of this caste known to us are namely Laghu, Śākhā, Brihat Śākhā and Varshāvata Śākhā. Varshāvata Śākhā most probably originated from Varshāśāha who was the minister of Mahā Rāvala Harisiṁha.[2] On the orders of Mahārāvala, he invited one thousand families of this caste to Kānthala from Sāgavāḍā. He also started the work of the construction of the Digambara Jaina temple at Devalia but its installation ceremony was performed in 1717 A.D. after his death by his sons Vardhamāna and Dayāla. There are eighteen Gotras of this caste:[3] (1) Kheraju, (2) Kamaleśvara, (3) Kākadeśvara, (4) Uttareśvara, (5) Mantreśvara, 6) Bhīmeśvara, (7) Bhadreśvara, (8) Gaṅgeśvara, (9) Viśveśvara, (10) Sāṅkheśvara, (11) Ambeśvara, (12) Chāñchaneśvara, (13) Someśvara, (14) Rajiyāno, (15) Laliteśvara, (16) Kāsaveśvara, (17) Budheśvara, (18) Sangheśvara.

DHARKAṬA VAṀŚA: The people of Dharkaṭa caste are found both among the Digambaras and the Śvetāmbaras. The author of *Dhammaparikkhā* named Harishena of this caste lived in the 10th century A.D.[4] There is a mention of this caste in the inscription of 1230 A.D. at Delavāḍā.[5] In the two inscriptions of Ābū also, these people have been described.[6] In the beginning, this caste seems to have originated in Rajasthan but now its people are found in the south From the expression, *Siryujapuriya Ṭhakkadakula* of Harisheṇa, Pt. NATHU RAMA PREMI holds that it originated probably from Siroja in Tonk State[7] Mr. Agar Chanda Nāhatā observes that it originated from Dhakadagadha from which also originated the Dhakada branch of the Maheśvarī Caste.[8] On the evidence of the two *praśastis*,[9] he tries to locate this place near Śrīmāla.

ŚRĪMOḌHA CASTE: The Śrīmoḍha *baniās* are numerous even today. There are also numerous Brāhmaṇas who call themselves after the same place Śrīmoḍha. The name of both is derived from the ancient town Modherā south of Aṇahilavād. The famous Hemachandra Sūri was also born in this

1. *Anekānta*, Vol. 13, p. 124 2. Ibid, p 124 3. *Anekānta* Vol. 13, p 124.
4 JSAI, p 468. 5 *Anekānta*, Vol 3, p. 124. 6. Ibid. 7 JSAI., p 468.
8. *Anekānta*, Vol. 4, p 610 9 *Jaina Pustaka Praśasti Samgraha*, Nos. 52 & 93.

caste. The inscriptions of the people of this caste can be traced from the 12th century A.D.

The people of these different Castes and Gotras are found all over Rajasthan. Usually, the Sagotra marriage does not take place in them. These people are money-lenders, business men, Government officers and agriculturists. They occupy a very respectable position in the society.

CHAPTER IV

JAINA ART

Jaina art in its various aspects viz. architecture, sculpture and painting developed to a great extent in early times. During the Muslim period, there was an influx of the Srāvakas from the neighbouring provinces, because they considered the Rājput princes as the saviours of their faith and protectors of their religion. As a result of peace and prosperity enjoyed under the Rājput rule, they erected artistic monuments by the inspiration of their religious teachers. Though most of them have been destroyed by the levelling hand of the time and the iconoclastic zeal of the Muslim fanatic rulers; those surviving give us a glimpse of the evolution of art in different periods.

1. JAINA ARCHITECTURE

The existence of Jaina temples of very early times is known only from late traditions, though they cannot be entirely relied upon. An inscription af 1369 A.D. at Mūngathalā near Sirohi says that Śrī Keśī Gaṇadhara installed a Jaina image in the Jaina temple at Arbudagiri, during the thirty-seventh year of the life time of Mahāvīra. This statement cannot stand an examination, because, at this time, Jainism could not be so popular in this distant region as to induce a devotee to instal an image. The poet Sundaragaṇi of the early seventeenth century A.D. says that Chandragupta Maurya constructed a temple of Pārśvanātha at Ghaṅghāṇī in Marwar.[2] Actually, at present, no portion of the temple can be attributed to the Mauryan time, but from the style, it seems to have been built in the eleventh century A.D.

1. APJLS., No. 248.
2. *Bhagavān Pārśvanātha Kī Paramparā Kā Itihāsa*, p. 273.

The great grandson of Chandragupta Maurya named Samprati, according to the Jaina books, is said to have constructed a large number of Jaina temples in Rajasthan, Malwa and Kathiawar. An inscription of 1629 A.D. engraved on the image of the temple of Ādinātha at Nādlāī speaks of the rebuilding by the whole Jaina community of Nādlāī of the temple which was originally constructed by Samprati, the hero of Jaina traditions.[1] As a matter of fact, no Jaina temple of Samprati's time is now in existence anywhere in Rajasthan. TOD wrongly attributes an old temple of Kumbhalmer to Samprati.[2] According to him, the design of this temple is truly classic. It consists only of the sanctuary, which has a vaulted dome and colonnaded portico allround. There is chasteness and simplicity. The proportions and forms of columns are slight and tapering. This type of architecture is undoubtedly Jaina The extreme want of decoration attests its antiquity to the time of Samprati. But BHANDARKAR[3] thinks TOD to be quite wrong in ascribing this temple to the second century B.C. It was left in an unfinished condition. Its construction cannot be placed earlier then the twelfth century A.D., because the style of its pillars resembles that of Tejapāla temple at Delavāḍā on Mt. Abu.

Not only from late traditions, but the existence of Jaina temples in early times is also known from their scattered fragments. The Badalī inscription[4] on a hexagonal pillar shows that probably, it might originally belong to some Jaina monument in the fifth century B C. Its existence during this period is not impossible because about a century had elapsed since Mahāvīra preached his doctrines. The excavations conducted at Keśorāyapāṭana near Bundi may also prove the existence of Jaina temple in the fourth or fifth century A.D. because one Kalpavṛikshapaṭṭa of Jaina mythology and other Jaina sculptures were discovered at a depth of about 25 feet from the surface of the mound along with the bricks of the characteristic of the Gupta age.

Possibly due to Hūṇa invasions, the very early Jaina temples disappeared. Even those, which remained intact, were repaired from time to time and thus transformed. It is, therefore, difficult to get an idea of Jaina architecture of ancient times From about the eighth century A.D., we get

1 NJI, No 856.

2 *Annals and Antiquities of Rajasthan*, II, pp. 670-71.

3. PRAS. wc , 1908-09, p. 41.

4. *Bhāratīyaprāchīnalipimālā*, p. 2.

some knowledge of the style of architecture of the medieval Jaina temples built in Rajasthan.

SOME PECULIAR FEATURES OF JAINA ARCHITECTURE: Most of the medieval Jaina temples of Rajasthan like Brahmanical temples are of *Nāgara* style. Their fundamental characteristics are the cruciform plan and the curvilinear Śikhara. Some of the temples built in Western Rajasthan under the patronage of the Chālukyas may be placed under the *Vesara* style. It borrows the elements and features of both the Nāgara and the Drāviḍa styles, and it became distinguishable from about the eleventh century A.D. These Jaina temples cannot be distinguished from the Brāhmanical temples on sectarian basis, because the same artists, who worked for one sect, were employed also by another sect in the same period and in the same region. When we talk of Jaina architecture, it means temples built under the patronage of followers of the Jaina faith. They were so designed in their arrangements as to conform to the ritual of the Jainas and thus they show peculiarities of Jaina architecture. The domical style of stone was exclusively the characteristic of Jaina architecture in Northern India.[1] As it was also the essential feature of the architecture of the Muslims before they came into India, they consequently destroyed Jaina temples in order to seize their domes for their conversion into mosques. In an old Jaina temple, we generally find the principal shrine in the centre, porch and subshrines. Besides, the Jainas preferred enclosed compartments instead of open columned halls, thus, ensuring seclusion for their ceremonies.[2] Besides, in Jaina temples, we generally do not find amorous figures but only such of them as create an atmosphere of chastity and simplicity.

JAINA ARCHITECTURE THROUGH THE AGES: In Rajasthan, there is hardly any important town where a Jaina temple does not exist. But all of them do not represent any peculiarity of Jaina architecture and, therefore, only the important and representative temples of different times have been selected for description in order to bring into prominence the chief features of Jaina architecture. The Jaina temples of the eighth, ninth and tenth centuries are simple in style, though in several respects they are crude imitations of the later Gupta art. In the eleventh and twelfth centuries A.D.,

1. *History of Indian and Eastern Architecture*, pp. 250-51.
2. *Indian Architecture*, p. 77.

as a result of long experience and continuous development, the Jaina style of architecture reached its culmination in all respects. From that style, it progressed further during the next one or two centuries towards greater richness but in doing so lost the purity and perfection it had attained in the earlier period; and from that culminating point, its downward development may be traced through abundant examples to the present day.

JAINA TEMPLES OF THE EIGHTH, NINTH AND TENTH CENTURIES: The Pratīhāras were ruling over Rajasthan in the early medieval period. During their reign, Jaina temples were built. From a *praśasti* of the *Kuvalayamālā*, it is known that the disciples of Yakshadattagaṇi, the grand pupil of Devagupta, beautified Gurjaradeśa by constructing many Jaina temples in about seventh or eighth century A.D. Further, it is known that Uddyotana composed the *Kuvalayamālā* in the temple of Ādinātha constructed by Vīrabhadra in the town of Jābālipura (Jālor) full of Srāvakas and beautiful Jaina temples in 778 A.D.[1] There were Jaina temples at Chitor in the eighth century A.D. as known from Haribhadra. It is clear from the *Jambūdīvapannaṭi*, a work of about tenth century A.D of Padmanandi that there were several Jaina temples at Barah in Kotah state.[2]

The number of existing temples of this period is not very large. Many of them were later rebuilt and only fragments indicate their former existence. These temples are small structures with small Sikharas but they are marked by simplicity, serenity and elegance. The pot and foliage types of pillars are found in them. The shaft of the pillars is fluted. The doorways are decorated with floral designs. Among the temples of this period, the Jaina temple of Mahāvīra at Osia is the most complete as it consists of a sanctum, a closed hall and an open porch. Immediately in front of this porch is a *Torana* or ornamental arch. As known from an inscription, it was originally constructed in the reign of Vatsarāja whose date 783-84 A.D. is also known from the Jaina *Harivamśapurāna*. Besides, there is a second porch in this temple known as *nalamandapa* erected subsequently over the *nāla* or staircase. It is enclosed both at the sides and the back by a row of subsidiary shrines. Both *nalamandapa* and these subsidiary shrines seem to have been rebuilt in the tenth century A.D.[3]

1. JBORS, 1928, March, p 28.
2. JSAI., p. 571.
3. A. S. I. An. Rep., 1908-09, p. 108.

Besides, there are surviving portions of Jaina temples of this period at other places in Marwar. From the Ghaṭiyālā inscription, it is clear that Kakkuka of Pratīhāra dynasty of Mandor built the Jaina temple in 861 A.D. At present, there is only a niche, the left side of which is engraved with an inscription and the right side sculptured into the figure of a goddess seated on a lion.[1] At Mandor, there is an old Jaina temple to the north of the cave of Nāhaḍarāo. It is a two-storeyed structure consisting of two cells running on three sides of an oblong both above and below. The pillars of the *Sabhāmaṇḍapa* in front of the shrine are old, dating as early as the tenth century A.D.[2] At Pālī, the Jaina temple known as Naulakhā is undoubtedly an old building that has undergone repairs. The most ancient part of the temple is *gūḍhamaṇḍapa* or closed hall, the pillars of which cannot be later than the tenth century A.D. This conclusion is further confirmed by inscriptions on the images found in this temple.[3] At Nadasar about 6 miles east of Surapura, there is an old Jaina temple. Its *Sabhāmaṇḍapa* is built of old columns of about the tenth century A.D.[4] The Jaina temple of Mahāvīra at Nāṅā in the Bali district seems to be of the tenth century A.D. as known from an inscription of 960 A.D. Its old pillars are also probably of this age.[5] At Sevāḍī, six miles from Bijapur in Marwar, there is a temple of Mahāvīra which seems to be a tenth century structure. The only surviving portion of the temple are the walls. The simple figures on these walls are not elaborate but are artistically carved and cannot be later than the tenth century A.D.[6]

The area round about Sirohi remained a great centre of Jainism in early times on account of Jaina temples constructed there. At Bhadresar, there is the Jaina temple which the people call Jagadūsa, the work of several ages often altered and restored. The alterations and additions have spoiled the architecture.[7] At Uthaman, there is also an old Jaina temple. The massive mouldings and their width and the horizontal courses point to the tenth or eleventh century as the period of their construction. It seems that the Jaina temples were also erected at this early date in Bikaner state. The temple of Tārānagara is said to have been founded in 952 A.D. At Riṇī, there

1. PRAS., Wc., 1906-7, p. 34. 2. Ibid., p. 31.
3. PRAS., wc., 1907-08, p. 43, 4. Ibid., 1911-12, p. 53.
5. Ibid., 1907-08, pp. 48-49. 6. Ibid., p. 53. 7. Idid., 1905-09, p. 39.

is a handsome Jaina temple built in the tenth century A.D.[1] The temple of Nohara also seems to have belonged to this period. The remains of old Jaina temples have been also discovered at Pallu. But, here too, practically nothing of the old temples has survived except a number of sculptures and architectural fragments.[2]

In the territory of Mewar, the early Jaina monuments of this time are found. The most interesting is the tower of Sri Allaṭa at Chitor. It was constructed in 896 A.D. as is known from the inscription which once existed at its base. From the style also, there seems to be no doubt that it was built in the ninth century A.D. It was dedicated to Ādinātha, the first of the Jaina Tīrthaṁkara, whose figure is sculptured hundreds of times on the face of the tower. It is about 80 feet in height and adorned with sculptures and mouldings from the base to the summit.[3] It is a piece of exquisite art without any elaboration. At Nāgdā, there is a Jaina temple partly built into the rock of a hill, known as Padmāvatī Jaina temple. The temple was originally a Digambara one and belongs to the tenth century A.D. as known from its inscription dated 946 A.D.[4] At Vīrapura, near Partabgarh, there is a Jaina temple which is said to be two thousand years old but it is in ruins now.[5] Actually, this temple belongs to the 9th or 10th century A.D. from the style of its construction.

Monuments of this period are also in existence in the Kotah State. There are the caves of the eighth or ninth century A.D. situated on the hills at a distance of three miles from Rāmgarh. In the ruined town of Kṛishṇavilāsa popularly known as simply Vilāsa, there are three ruined Digambara Jaina temples belonging to a period between the eighth and tenth centuries. One of them must have been a big structure in early times. Its slabs, lintels, arches, brackets, cupolas and a few decorative motifs lying in heaps round about the broken statues of Tīrthaṁkaras give a correct idea of its size and glory when it stood intact. The second temple is of small size but a large number of statues of Tīrthaṅkaras lying in heaps round it shows that the Hindu pattern of not leaving any space undecorated was copied. But the decorative motifs

1. *Gazetteer of Bikaner State*, p. 195.
2. *The Art and Architecture of Bikaner State*, p. 58.
3. *History of Indian and Eastern Architecture*, p. 251.
4. PRAS., wc., 1904-05, p. 61.
5. *A Gazetteer of Pratabgarh State*, 1908, p. 200.

chosen are only the Tīrthaṅkaras in meditative posture. The third temple is most interesting. The building is of not much consequence but a lot of its material has been used by the neighbouring villagers who used it for the construction of their houses. The special feature of this temple is that it is provided with sixteen sanctums, each containing a statue of the Tīrthaṅkara. Thus sixteen Tīrthaṅkaras were worshipped in a single temple and each one can be identified with the help of the proper *lāñchhana*.

Besides, there are some Jaina monuments of this time in other parts of Rajasthan. At Chātsu in Jaipur State, there is a Sarāvagī temple on the hill but now appropriated to Śiva worship. The whole temple is a modern construction built out of old material but the gate of the shrine is undoubtedly old, perhaps as old as the eighth century A.D.[1] There are some very beautifull Jaina temples at Bhanghūr in the Alwar territory. One of them is a lovely monument and belongs to the tenth century A.D.[2] All these above buildings or their parts accord with the Jaina style of the age and can easily be distinguished from the contemporary Brāhmanical art by the complete absence of amorous scenes.

THE GOLDEN AGE IN JAINA ARCHITECTURE: The period between the eleventh century and the thirteenth century may be considered as the golden age in the history of Jaina architecture. During this period, the Chauhāna, Chālukya and Paramāra princes were ruling over the different parts of Rajasthan. They were great patrons of Jainism. Besides, Jainism received a great incentive at the hands of rich Jaina merchants, bankers, ministers and generals. They built temples noteworthy for their ornamental details. Generally, these temples consisted of *mūlagabhāro, gūḍhamaṇḍapa, sabhāmaṇḍapa* and *devakulikās*. The *Śikhara* of the *Nāgara* style began to appear in distinct form from this time.

Kumbharia in Southern Rajputana possesses a number of Jaina temples of the 11th century A.D. which show further development and characteristic in the Jaina architecture of this region. The Jaina temple of Neminātha is situated in quadrangular court, and the double *āmalakas* crown the *anga-śikhara* as well as the main *śikhara*. The Pārśvanātha temple of this place is also identical in form and design. The *maṇḍapa* of these two temples

1. PRAS., wc., 1909-10, p. 50.
2. *History of Indian and Eastern Architecture*, p. 250.

is unique, built of white marbles. Its roof is supported by elegant pillars with capitals. The pillars are richly carved with ornamental arches on the flanks. The *maṇḍapa* is surrounded by cells of images approached through small well-decorated doorways.

A further development of the above style of Jaina architecture may be recognized in the celebrated two Jaina temples of Mount Abu. The earlier one dedicated to Ādinātha was built by a minister named Vimala in 1031 A.D., the later one was constructed by Tejapāla in 1230 A.D. Both the temples are very similar in style. The beauty of the buildings and the skill of the artists have been appreciated by several scholars. COUSENS remarks, 'The amount of the beautiful ornamental detail, spread over these temples in the minutely carved decoration of the ceilings, pillars, doorways, panels and niches, is simply marvellous; the crisp, thin, translucent, shell-like treatment of the marble surpasses anything seen elsewhere, and some of the designs are veritable dreams of beauty. In the words of FERGUSSION, 'these temples for minute delicacy of carving and beauty of detail stand almost unrivalled even in the land of patient and lavish labour.'[2] TOD justly remarks, 'the delineation of it defies pen and would tax to the utmost the pencil of the most patient artist'; and he further asserts that "no ornment of the most florid style of Gothic architecture can be compared with it in richness. It appears like a cluster of the half-disclosed lotus, whose cups are so thin, so transparent and so accurately wrought that it fixes the eye in admiration."

The temple of Ādinātha built by Vimala is one of the oldest as well as one of the most complete examples of Jaina temple. It formed some sort of model and illustration for the other temples. The entrance is through a domed square portico building supported by six pillars. The main object in this temple is a cell with a figrue of a Tīrthaṁkara which terminates upwards in a *śikhara* of pyramidal spire-like roof. It is attached with a portico of a large size, surmounted by a dome resting on eight pillars. The portico is composed of forty eight free-standing pillars and the whole is enclosed in oblong court yard about 140 feet by 90 feet surrounded by a double colonnade of small pillars, forming porticos to a range of cells fifty in number which enclose it on all sides. Each cell is occupied by the cross legged figure

1. PRAS., wc., 1901, p. 3. 2. *History of Indian and Eastern Architecture*, p. 36.

of a Tīrthaṁkara. The great pillars are of the same height as those of the smaller porticos and like them, they furnish with the usual bracket capitals. Upon them, the upper dwarf columns are placed to give them additional height and on these upper columns rest the great beams which support the dome. The lovely marble dome in this temple is further beautified by rich carvings. In the roofs of the corridors also, the most complicated ornamental designs have been carved. Externally, the temple is perfectly plain except the spire of the cell.

The temple of Nemināthа built by Vastupāla and Tejapāla stands in a court yard measuring about 155 feet by 92 feet. The plan of the temple is largely an imitation of Vimala's temple but it also differs in certain aspects. It has two porches or *maṇḍapas*. One of which is called the *mahāmaṇḍapa* and the other *ardhamaṇḍapa*. The pillars supporting the porch are somewhat taller and of eight different types. Around the courtyard are arranged the seventy cells with a covered and enclosed passage in front of them and each of these contains a cross legged seated figure of the Tīrthaṁkara. On the pillars, there stand the mssive architraves on which there is a dome. The domical ceiling of the temple and especially the pendant ornament therein surpass in beauty.

A large number of Jaina temples of the same age and style as those on mount Abu were built in an old area round about Sirohi. There are extensive remains of Jaina temples found at Chandrāvatī. Their pillars are so highly ornamented in details and varieties that no two pillars are exactly alike. The existence of a large number of Jaina temples of this place is also known from the various Jaina *Tīrthamālās*. The beautifully carved fane at Mirpur between Abu and Sirohi seems to be of the same age as the temple of Tejapāla. At Ajhārī, the Jaina temple of Mahāvīra is comparatively modern, but the door frames of some of the cells are carved and are certainly old and probably, they belong to the twelfth century A.D.[1] The pillars and arches of the Jaina temple of Sāntinātha at Jhārol resemble in style those of Vimalaśāha's temple. The antiquity of this temple is further confirmed by an inscription of 1141 A.D. on a large slab in antechamber referring to the reign of the Paramāra king Dhārāvarsha.[2]

1. *Gazetteer of Sirohi State*, p. 248. 2. Ibid.,

Besides, there are other Jaina temples of this time in this area. At Nadia, there is a Jaina temple of Mahāvīra which is said to be more than nine hundred years old. The outer porch is small, plain and undecorated and the interior is very similar to that of the shrine of Jhārol.[1] The Jaina temples of Jhāḍolī[2] and Mūngathalā[3] also belong to the eleventh and twelfth centuries A.D. as known from the inscriptions found in respective temples. The oldest portion of the structure of the Jaina temple of Sambhavanātha at Kojarā dates probably from the twelfth century A.D., but many additions and alterations have been made in the intervening period. The inscription engraved on the *gūḍhamaṇḍapa* says us that the temple was originally consecrated to Pārśvanātha.[4] The temple at Or belongs to the twelfth century as is known from the inscriptions. This was originally dedicated to Mahāvīra and not to Pārśvanātha as it is found today.[5] There are two temples namely Ādinātha and Śāntinātha of the twelfth and thirteenth centuries at Vagin as is known from the inscriptions of the temples.[6] From the inscription, it is also clear that the Jaina temple of Paladi also belongs to the twelfth century A.D. These temples have undergone repairs from time to time and, therefore, the original structure is not easily distinguishable. The temples of the Sirohi region resemble the Abu group of temples in their general plan and style. Of course, the eleborate carving and rich details are not there.

A large number of Jaina monuments were built in Rajasthan in the reign of early Chauhāna rulers. From the Bijaulia Rock inscription,[8] dated 1170 A.D., it is clear that the ancestors of Lollaka built Jaina temples at Todaraisingh, Bagherā, Naraina, Naravara and Ajmer. Lollaka himself constructed a temple of Pārśvanātha at Bijaulīa and surrounded it with seven small temples. The existing temples cannot in fact be the same as those constructed by Lollaka as they are inferior in workmanship and look quite modern. No Jaina temples of the Chauhāna period are noticed at Bagherā, Todaraisingh and Naraina, but the sculptures discovered there give some idea of the Chauhāna art. In the beginning, it was rather rustic but gradually, it became more elegant in the twelfth century A.D.

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1. *A Gazetteer of Sirohi State*, 248.
2. PRAS., wc., 1905-06, p. 48.
3. Ibib , 1906-07, p. 26.
4. Ibid., 1916-17, p. 62.
5. Ibid., p. 59.
6. Ibid., p. 65.
7. Ibid., p. 64.
8. EI., XXIV, p. 84.

Among the existing Jaina monuments of this period, the principal monument is the Ḍhāī-dinakā-Jhomparā.[1] It was converted into a mosque in the twelfth century A.D. There are very strong traditions[2] among the Jainas of its being a Jaina temple. The head of a Jaina image found in the excavations of this place strengthens the view of its being a Jaina temple.[3] The discovery of nine or ten Jaina marble images in 1856 A.D. bearing the inscriptions of the twelfth century A.D. in the immediate neighbourhood of Ḍhāī-dinakā-Jhomparā may prove that they originally belonged to this building.[4] Besides, this building resembles the Jaina temples of the same period at Abu. The early European writers such as TOD,[5] FERGUSSION[6] etc. supposed it to be the Jaina temple which was converted into a mosque by the Muslim rulers. From the inscriptions of the Jhomparā, it is known that it was the College building constructed by Vigraharāja. The Jaina sources[7] inform us that Vigraharāja constructed several Jaina monasteries, and he is also said to have hoisted a flag over Rājavihāra which most probably was this Sarasvatīmandira. It seems to be a Jaina college used for higher education. Not only the study of Jaina scriptures but also the study of other branches of learning such as drama and poetry were pursued. In this way, we may account for the drama of Vigraharāja inscribed here.

This building is 185 feet by 57½ feet. The screen wall of it is 185 feet long, 11½ feet thick and rises to a height of 56 feet. It is a high and noble style of art and consists of seven arches. The central arch is 22 feet and 3 inches and the remaining arches are all 13 feet 5 inches. After the central porch, there is a vast pillared hall 248 feet long by 40 feet wide, covered by a flat recessed roof which is divided into nine octagonal compartments corres-

1. The name Ḍhāī dina kā Jhomparā is not an original one but given in the time of Marāṭhās because the *fakiras* began to assemble here to celebrate the Urs anniversary which lasted for two days and a half.

2. This temple is said to have been built by Vīramadeva kālā in celebration of the Jaina festival Pañcha Kalyāṇa Mahotsava in 660 A.D. (V.S. 717) at a cost of seven lakhs of rupees. The foundation stone was laid by the Jaina Bhaṭṭāraka Śrī Viśvanandajī.

In the Jaina temple of Dharmadāsa at Ajmer is a record which states that the building was completed on *Māghabadi* 9th Saṁvat 1132.

3. ARRMA., 1918.

4. JASB., VII, p. 51.

5. *Annals and Antiquities of Rajasthan*, II, pp. 896–900.

6. *History of Indian and Eastern Architecture*, p. 263.

7. GOS., LXXVI, P. 370.

ponding with the seven arches of the screen wall and two corners of the cloisters. In this hall, there are five rows of columns and seventy pillars. These pillars are elegant in sculpture. The ceiling is supported by quadruple range of columns which are unique in design. The ornaments are very complex. There may be forty columns, but no two of them are alike. The ornaments of the base are peculiar both in form and execution. They are surrounded by the lozenges. The projections from the various parts of the shaft with the small niches still contain the statues. Here and there are found the richly carved corbeille. The capitals are at once strong and delicate.

Jaina temples of this period are also found at several places in Marwar. There is a group of sixteen temples at Nādlāī and most of them belong to the Jainas. The Jaina temple of Neminātha situated on the top and the Ādīśvara temple at the bottom of the hill probably belong to the eleventh century. This supposition is based on the style of the pillars and the inscriptions discovered in these two temples. From the study of the inscriptions of the temple of Ādinātha, it is clear that it originally belonged to Mahāvīra.[1] The Jaina temple of Kekind is dedicated to Pārśvanātha. Excepting the ceiling of the *Sabhāmaṇḍapa* and a few pillars, everything is modern. The former is a twelfth century's work and the latter belongs to the time of the inscription of 1602 A.D. engraved on the pillar of the hall. The antiquity of this temple is further determined by a small inscription of V. S. 1230 incised on the old pedestal of the image of the Tīrthaṁkara in the shrine.[2]

At Sanchor, there is an old mosque, which according to its two Sanskrit inscriptions, was originally a Jaina temple. The inscription of 1220 A.D. records the erection of a *maṇḍapa* by a Saṁghapati named Hariśchandra. The other inscription of 1265 A.D. speaks of certain repairs done to *chatushkikā* in the temple of Mahāvīra.[3] There is a monument known as Topakhānā at Jalor which seems to have been constructed out of the materials of the one Hindu temple and three different Jaina temples namely Ādinātha, Mahāvīra and Pārśvanātha as known from the inscriptions. These temples were in existence in the twelfth and thirteenth centuries. The temple of Pārśvanātha was constructed by Kumārapāla, the Chālukyan ruler, in the mixed style.[4]

1. PRAS., wc., 1908-09, p. 43
2. Ibid., 1910-11, p. 36-37.
3. PRAS., wc., 1907-08, p. 34.
4. Ibid., p. 35.

The temple of Mahāvīra of Ghāṇerāv situated at the foot of hills consists of a shrine, a closed hall, an antechamber and an open porch attached thereto. In front of the latter are the open hall and the entrance porch with the rows of cells running along on three sides. Above the basement mouldings on the exterior are the windows, the perforated screens with balconies projecting and running allround the antechamber, the closed hall and the shrine. These wall mouldings are undoubtedly old, probably as old as the eleventh century; but the spire, open hall and the entrance porch are of later times.[1]

At Phalodhi, there is a temple of Pārśvanātha which belongs to the twelfth century A.D. In front of the shrine, on each side, is a white marble slab with an inscription on it. One of these speaks of a gift of Chaṇḍaka together with Śrī *Chitrakuṭīyaśīlāpbata* in the temple of Pārśvanātha at Phalavardhikā in 1164 A.D.[2] At Surapura also, a Jaina temple of this time is found. An inscription of 1182 A.D. incised on the left pillar says that it was originally dedicated to Neminātha. It further informs us that pillars of the porch were erected by Suhava, wife of Dhāhaḍa.[3]

At Sanganer near Jaipur, there is also a very beautiful Jaina temple known as Siṅghījī kā Mandira. Who this Siṅghī was, is not known. BANDARKAR holds that this temple does not appear to be older then the fifteenth century A.D.[4] But this view does not appear to be correct; because there is an inscription of 954 A.D. on *bandaravāla* of the main shrine in the second hall of the temple.[5] This definitely proves that the temple belongs to the tenth century A.D. Further, this temple may be compared with the temples of Abu built at this time for its deep beautiful carvings and the style of pillars. There are also the three stone images with the inscriptions of the eleventh and twelfth centuries A.D. placed in the temple.

The door of the temple is beautifully carved with dwarfs, elephants, *kinnaras* and *kinnarīs* and the Tīrthakaras. Then comes the *Sabhāmaṇḍapa* or open porch. There are two courtyards on both the sides with twelve pillars. Between the two pillars, there is a beautiful *bandaravāla*. On the capital of the pillar is standing the figure of *kinnarī* holding child, flower, some times drum and *chaṁvarī*. These *kinnarīs* are very skilfully carved. Then,

1. PRAS., wc., p. 59.
2. Ibid., 1909, p. 60.
3. Ibid., 1911-12, p. 53.
4. Ibid., 1909-10, p. 47.
5. संवत १०११ लिखित पं० तेजा शिष्यआचार्य पूर्णचन्द्र ।

comes the entrance of the second *Sabhāmaṇḍapa*. It is also carved with *apsarās*, *devas* and peacocks. In the hall, there is a central shrine most beautifully carved with scrolls, lotus flowers, creepers and elephants pouring water over the heads of the Tīrthaṁkaras. Excellent *bandaravālas* are also found on the three sides. Besides, there are nineteen subsidiary cells in a row in which the images are placed. The main shrine and these subsidiary cells are surmounted by the *Śikharas*.

There is a temple of Śiva near the temple of Bālājī at Purāṇā Ghāṭa about three miles from the city of Jaipur. It was originally a Jaina temple built in the twelfth century A.D. An undated inscription in the characters of the twelfth century A.D. on a lintel of one of the arches of this temple contains five verses and extols the Jaina Nābhi. It also mentions two names of Jaina Śrāvakas belonging to Pushkara Jāti. An inscription of 1160 A.D. on another lintel mentions the names of Āchāryas and their pupils.[1]

Jhālrapatan is famous as a city of old temples. Among them, the Jaina temple of Śantinātha is well known. It is said to have been built by Sāha Pīpā in 1046 A.D. and its installation ceremony was performed by Bhāvadeva Sūri.[2] The present temple is the rebuilding of an older temple. The shrine and *śikhara* are old and in the newly constructed *maṇḍapa*, a few old Hindu figures have been found.[3] The antiquity of this temple is further proved by the inscriptions of the eleventh and twelfth centuries engraved on funeral memorials termed '*nishedhikās*' of Jaina priests.[4] At Atru, there are two exquisite Jaina temples of about the twelfth century A.D. The main structure of the one with a mutilated statue of Pārśvanātha in the sanctum is still standing, though in a precarious condition. The other temple has practically disappeared but the huge statue of Mahāvīra, which is too heavy to be transported, still stands on a pedestal; and round about, there are signs of the foundations which reveal the plan of a pretty big Jaina temple.

At Lodorva about ten miles west of Jaisalmer, Śrīdhara and Rājadhara, the princes of the king Sāgara are known to have built the temple of Pārśvanātha in the eleventh century A.D.[5] Actually, this temple belongs to this period as known from the study of its architecture. The style of archi-

1. ARRMA., 1920-21, Inscriptions, Nos. 2-3.
2. *Anekānta*, XIII, p. 125.
3. *Archaeological Survey of Cunninghan*, II, pp. 263-67.
4. *Annals and Antiquities of Rajasthan*, II, p. 792.
5. NJI, 2543.

tecture in the lower part of the temple is purely of South Indian Hindu type, while the upper part is of North-west Indian type. The *toraṇadvāra*, which is elaborately carved and richly decorated, stands very close to the courtyard and in front of the main temple. At four corners of the enclosure are four small temples of good workmanship. An artificial tree known as *Kalpavṛiksha* with fruits is very carefully and artistically preserved within the enclosure.

REVIVAL OF JAINA ARCHITECTURE FROM THE FIFTEENTH CENTURY: Most of the buildings described above belong to the great age of Jaina architecture which extended upto about 1300 A.D. or perhaps a little longer. Then there was a pause for more than a century, and after that started the revival in the Jaina architecture from the fifteenth century A.D. Most of the Jaina temples of this period are the copies of the early Jaina temples of Abu and Sanganer. In doing so, they lost the purity and elegance that characterized the earlier example. They did not possess the magnificience, grandeur of plan and the wealth of details. Besides, these temples show the influence of the Muslim style of architecture. Most of them are surmounted by the bulbous dome of the Mughals, and the openings almost invariably take the form of Muhammedan foliated pointed arch.

The temple of Sadri built in the valley of natural beauty belongs to this peried. It was erected by Rāṇā Kumbha. It is the most complicated and extensive Jaina temple in Rajasthan. It is nearly a square, 200 feet by 225 feet, exclusive of the projections on each face. In the centre stands the great shrine with four niches, in each of which is placed a statue of Ādinātha. Above this are four other niches, similarly occupied, opening on the terraced roofs of the building. Near the four angles of the court are four smaller shrines, and around them, or on each side of them, are twenty domes, supported by about 420 columns; four of these domes—the central ones of each group—are three storeys in height, and tower over the others; and one—that facing the principal entrance—is supported by the very unusual number of sixteen columns and is 36 feet in diameter, the others being only 24 feet. Light is admitted to the building by four uncovered courts, and the whole is surrounded by a range of cells, many of them now unoccupied, each of which has a pyramidal roof of its own.

Besides the twelve in the central *śikharas* there are eightysix cells of very varied form and size surrounding the interior, and all their facades more

or less adorned with sculpture. Most of these cells contain the images of the Tīrthaṁkaras. The lofty basement and the great elevation of the principal domes produce a favourable impression from the external sight. But the greatest defect of this building is the want of ornamentation on their exterior faces which beautify the Hindu temples.

"The immense number of parts in the building, and their general smallness, prevents its laying claim to anything like architectural grandeur; but their variety, their beauty of detail—no two pillars in the whole building being exactly alike—the grace with which they are arranged, the tasteful admixture of domes of different heights with flat ceilings and the mode in which the light is introduced, combine to produce an excellent effect. Indeed, I know of no other building in India, of the same class, that leaves so pleasing an impression or affords so many hints for the graceful arrangement of colums in an interior".[1]

CHATURMUKHA AND SAMAVASARAAṆ STYLE OF ARCHITECTURE: The *Chaumukha* or *Chaturmukha* style of Jaina architecture also started during this period. It seems to be an imitation of Chaturmukha Śivalinga of the Hindus. It denotes four images of a Tīrthaṁkara placed on one and the same pedestal back to back so as to face the four cardinal directions. It therefore presupposes that not only the sanctum in which such a *chaturmukha* is installed but also the enclosing wall should have four doors facing the four images.

Such a *chaturmukha* type of temple was built by Poravāda Mahājana Dhannā Seṭha in 1440 A.D. at Ranpur during the reign of Kumbhakaraṇa. The shrine in this temple is occupied by a quadruple image and is open on the four sides, each facing an image. There is also a similar shrine on the upper storey accessible by four doors. The lower and the principal shrine has no closed hall but only a small porch called *mukhamaṇḍapa*. Further, there is an open assembly hall on a lower level, approached by a flight of stairs on each side. Outside this flight of stairs is an open porch and above it is a *nalamaṇḍapa*. Facing the sides of each of the *mukhamaṇḍapas* of the principal shrine is a large subsidiary shrine and facing each *sabhāmaṇḍapa* is a smaller subsidiary shrine. Around these four shrines are four groups of domes resting on about 420 columns. The central ones of each group—four in

1. *History of Indian and Eastern Architecture*, pp. 241-242.

number—are three storeys high and tower over the others of the same group, and one of the central domes, that facing the principal entrance is double, having a second dome over the inner and supported by the very unusual number of sixteen columns. The sides of the temple between the larger subsidiary shrines and the entrances are occupied by ranges of cells for images, each with a pyramidal roof of its own but without any partitioning walls.[1]

There is a temple of this type also at Kumbalgarh. It faces the east and consists of a *sabhāmaṇḍapa* and a shrine. The former is accessible on three sides from east, north and south. The latter has four doors, and in the centre of the interior are the remains of a pedestal with four pillars at the corners obviously a canopy over it. There is no doubt that it was a *Chaturmukha* temple though the image placed on the pedestal cannot be traced.[2] The Sṛiṅgāra Chavaḍī temple at Chitor is a Jaina shrine. It is said to have been built by the Jaina treasurer of Rāṇā Kumbha. Originally, it had four porches and the entrances like all *Chaturmukha* temples. Two of these on the east and south were removed, and the entrances built up with the coarse Jālī work.[3]

There is a great *Chaturmukha* temple of Ādinātha built in the middle of the fifteenth century A.D. at Abu. It is three storeyed in height with open domed porticos on four sides,. It has seventy six pillars.[4] One such temple was also built in the city of Sirohi during the victorious reign of Mahārājādhirāja Rāja Siṁha, son of Sūratasiṁha in, 1577 A.D.[5]

At Kumalgarh, there is a temple known as *Golerā* temple. It is so called because it is surrounded by a round walled enclosure facing east. It was not *Chaumukha* but a *Samavasarana* temple. This is clearly seen from the different classes of gods and goddesses sculptured at the corners of the walls near the top of the interior.[6]

The Jaina tower known as Kīrtistambha situated on the hills of Chitor is one of the most remarkable buildings. It is about 80 feet in height and is composed of eight storeys. It has a pavilion on the top which probably enshrined a *Chaumukha* image in it. It was built by Punasiṁha of the Bagheravāla caste during the reign of Rāṇā Kumbhakaraṇa and is full of decorations.

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1. A.S.I., An. Report, 1907-8, pp. 205-213. 2. PRAS., wc., 1908-09, p. 40.
3. Ibid,, 1903-04, p. 42. 4. *A History of Indian and Eastern Architecture*, p. 43.
5. PRAS., wc., 1905-06, p. 47. 6. Ibid., 1908-09, p. 40.

OTHER MEDIEVAL JAINA TEMPLES: The great Jaina temples of of Chintāmaṇi Pārśvanātha, Ṛishabhadeva, Śāntinātha, Sambhavanātha and Mahāvīra in the fort of Jaisalmer constructed one after another in a period between the twelfth and the fifteenth centuries are excellent. From a *praśasti* of the *Daśaśrāvakacharitra* written in 1218 A.D., it is known that Jagaddhara, son of Kshemandhara, constructed the temple of Pārśvanātha at Jaisalmer.[1] The temple of Pārśvanātha, which is the oldest and most beautiful, repaired from time to time. The most important part of the temples is the shrine containing the image of Tīrthaṁkara. The four walls of the shrine are beautifully carved with animals and human figures. Over the roof of this particular shrine is built a highly decorated *Śikhara* invariably crowned by an *āmalaka*. Above the *āmalaka* is the water pot containing a lotus flower. There is a porch and *bhogamandapa* in front of this shrine. Facing this porch, there is the *naṭamaṇḍapa*, octagonal in shape, which is decorated with themes of Jaina and Hindu mythology.

Profuse ornamentations in the shape of foliage, flowers, birds and human figures were used in decorating every part of the pillar, arch, lintel or bracket. There hang the graceful full blown lotus-shaped pendants from the centre on the ceiling of the *Natamandira* dome. Over the columns of the porch are the bracket capitals which support the architraves of the dome and the struts supporting the gallery. Between the bracket capitals and under the struts are placed beautifully ornamented *torana* shaped figure forming a kind of pierced arch. The surrounding courtyard is enclosed by a double colonnade of smaller finely carved and ornamented ceilings. Behind it, there stands a range of cell, and each of it contains the cross legged seated Tīrthaṁkara.

Before the entrance gate of the temple is the porch supported by decorated columns. Just over the chhujas at both corners in the friezes of the porch are two figures of elephants. The carving perforated in the architraves, kangura parapet and especially the *śikhara* or dome over the porch are elegant and graceful. The greatest attraction of these temples is the *torana* that stands on a pair of decorated columns in front of the entrance porch of Pārśvanātha temple. The columns are ornamented with lotus, animals, makaras and adorned with sculptures which seem almost instinct with life and

1. *Jaisalamera Kā Sūchīpatra*, pp. 116 and 37.

motion. There is a wonderful grace in these sculptures representing different gods and *apsarās*.

The Jaina temples of Godhās and Chaudharīs at Maroṭha claim to have been founded in the fourteenth and fifteenth centuries respectively. These temples have undergone repairs from time to time but still some original portion of the structure in both the temples supports the date ascribed to them. The decoration on the ceiling of the temple of Chaudharīs and the pillars of the temple of Godhās are of the type prevalent in the fourteenth century A.D.

The Jaina temples of Bhāṇḍāsara Chintāmaṇi and Nemināthā of Bikaner also belong to this age. The temple of Bhāṇḍāsara was founded by a rich merchant named Bhāṇḍā. This temple is also known as Sumatinātha temple. Its shrine is round in form. It is surmounted by two storeys, each opening into four balconies and interconnected by narrow stairs. *Maṇḍapa*, galleries and porches surround the shrine. At the top, there is the shrine with its strings and upstrings of decorative small *śikharas* and its gilded flag staff. The temple is built of yellow Jaisalmer stone. Both the motifs of Rajput and Mughal architecture are found beautifully mixed in the construction of this temple.

From the artistic point of view, the Chintāmaṇi temple is superior to that of Bhāṇḍāsara temple. It is also made of yellow Jaisalmer stone. Its construction work started in the time of Rāva Bīkā but it was completed shortly after his death in 1503 A.D. Originally, the shrine and the chief *maṇḍapa* were constructed. But thirty years later, it was enlarged by another hall and an open front porch and two small side porches. The substructure, the columns, the capitals, the domes and the *pent* roofs seem to have been imitated from Gujarātī temples, while the rich arbesques, floral decorations, lozenge and *haṁsa* friezes panels and occasional elephant figures reveal a development which had its origin in a renaissance of medieval Hindu architecture. The meaning of the pot and the foliage capitals of the multiple type is lost and too small carved brackets rise in a quite inorganic manner from the midst of the capitals. The spire is short and heavy. When in 1583 A.D., Rājasiṁha deposited the Jaina idols recovered from Sirohi booty in a vault in the Chintāmaṇi court, another Jaina temple of Ādinātha was built near it.

The most beautiful Jaina temple at Bikaner is the temple of Neminātha. It has a shrine surmounted by a high *śikhara*. There are elegantly carved *āmalaka* and *kalaśa* over the *śikhara*. It has a closed *maṇḍapa* with lateral doors and an open *ardhamaṇḍapa* accessible from three sides. It is richly decorated with various motifs· Their *śikhara* is decorated with eight beautiful strings. The entrance of the shrine is beautifully carved. The lintel is decorated with several friezes, a cornice and a set of fine half engaged niches enclosing divine images. The bottom of the door jambs is protected by *dvārapālas* attended by minor godlings. The roof is supported by brackets decorated with dancing *apsarās*. Other motifs such as scrolls, creeper spirals, the diamond lozenge and the use of four and eight petalled star flower were used for ornamentation.

UNDERGROUND TEMPLES: The underground temples also began to be built for the protection of the images against the iconoclastic activities of the Muslims. Such a temple was built and images were placed in it at Chāndakheḍī in the princely state of Kotah by Kṛishṇadāsa, a Bagheravāla merchant, in 1689 A.D., during Aurangzeb's reign. There was a danger of its destruction, therefore, it was built in an unique form. The main temple is underground and the entrance to it is through a narrow passage. No arrangement was made for admitting light in it. Above it there is another temple but the image placed in it has not been installed according to the Sāstric injunctions. Apparently it seems to be a temple if not a shrine. But the object of its construction was to protect the underground temple from the Muslim destruction.[1] Such an underground portion is also found in some other Jaina temples at different places. The main aim was to place the images in them for protection from the Muslim iconoclasm if such a situation arose.

MODERN JAINA ARCHITECTURE: After the decline of the Mughals when law-and-order was established during British petiod, Jaina temples again began to appear. They were constructed mostly on the model of old Jaina temples. The features were the old dome, *śikhara*, pillars and also the other motifs for the decoration. Though the style of these new Jaina temples is rich and ornate, it has lost much of its original purity and simplicity.

1. *Koṭā Rājya Kā Itihāsa*, p. 219.

Besides, sometimes, too much of modernity also disfigures the latest Jaina temples.[3] Then, there is also the crude colour washing and painting. Such temples are found in a large number in the important cities of Rajasthan such as Jaipur, Kotah, Bikaner, Udaipur and Jodhpur.

2. JAINA ICONOGRAPHY

It is somehow difficult to determine the time when the Jainas started the practice of the worship of images. Even in the Indus Valley civilization, some images supposed to be Jaina have been discovered. But we are on the sure ground about the worship of images among the Jainas from the Nanda period onwards. The Hāthīgumphā inscription of King Khāravela records that he took back from Pāṭaliputra the Jaina idol which was carried off by one of the Nanda kings from Kalinga.[1] There are two nude mutilated statues without symbols in the Patna museum. One of them posseses the polish of Mauryan age and may be attributed to the third century B.C. and the other on stylistic grounds to the second century B.C.[2] After that, image worship grew more and more popular and elaborate.

GENERAL CHARECTERISTICS OF JAINA IMAGES: The image of Jina must be skilfully prepared so that it may satisfy the artistic thirst of the devotee and should enable to imagine the infinite through a visible form. According to the traditional and śāstric convention, the distinguishing features of a Jina figure are its long hanging arms, the *śrīvatsa* symbol, the mild form, youthful body and nudity. The other peculiarities of the Jaina iconography are serenity, dignity, calm, rhythm, proportion and restraint. Generally, all the images except the very early ones have a *lāñchhana* or symbol which differentiates them from each other.

CHARACTERISTICS OF THE KUSHĀṆA AND GUPTA JAINA IMAGES: The Jaina images of the Kushāṇa and Gupta periods have been discovered at Mathura. The distinctive symbols are not found on the images of the Kushāṇa period. But in the case of the images of Pārśva, a snake canopy behind the head of the figure is noticed. This enables us to identify the Jina without any difficulty. But with regard to the other Jinas, we are in darkness unless the inscriptions help us. The *Kalpasūtra* gives a list of all the

1. JBORS., III, p. 458. 2. Ibid., Yr. 1937, pp. 130-132.

twenty four *lāñchhanas* for twentyfour Jinas. In the sculpture of the Kushāṇa period, the figure of Tīrthaṅkara is not seen attended by either a Yaksha or Yakshiṇī. It seems that the *lāñchhanas* as well as the Yaksha figures remained separate for long.

When confusion as to how to distinguish one Jaina image from another having a steriotyped appearance arose, it probably became necessary to mark the images with their respective symbols. In this way, the practice of associating the *lāñchhanas* started in the Gupta period. Besides, the figures of the Yaksha and Yakshiṇī also became necessary adjuncts. Other motifs were a trilinear umbrella, a drum player surmounting it, and a pair of elephants on two sides of the umbrella and a *dharmachakra* symbol attended by a pair of other bulls or deer form the parts of the Jaina sculpure. Evidently this type of development in the Jaina iconography is due to external influence of contemporary iconographic types.

METAL IMAGES: Images are made of both metal and stone. Metal images are important from the artistic point of view, and they can be preserved also for a long time. Inscriptions on them can be inscribed clearly without any difficulty. Their construction does not cost so much and hence they were made in large numbers. Their smallness of size enables the people to carry them from one place to another easily if the circumstances demand it.

The construction of the metal images may be traced to very early times in Rajasthan. From the poet Samayasundara of the early seventeenth century A.D., it is known that Chandragupta Maurya and his great grandson Samprati installed the golden images of Pārśvanātha and Padmaprabha respectively in the Jaina temple of Ghaṅghāṇī. Whether we believe in this late evidence or not, we are on the sure grounds of the existence of metal images from the seventh century A.D. On one pair of the images of Rishabhadeva discovered at Vasantagaḍh is incised an inscription dated 687 A.D., and it is the earliest image so far known to us in Rajasthan. Along with it, many old brass images have been also found out.

In 1582 A.D., the combined efforts of Rāyasiṁha and of his minister Karmachandra succeeded in obtaining from Akbar no less than 1050 Jaina metal images which had been looted in 1576 A.D. during the capture of Achalagarh and the defeat of Surtānasiṁha of Sirohi by Turāsankhan. At

present they are deposited in an underground vault of the Chintāmaṇi temple at Bikaner. Among these idols, there are a number of masterpieces in bronze, copper and brass. Some are of the ninth century while others belong to the period from eleventh to the fifteenth century A.D.

There are eleven big metal images weighing about 1440 or 1444 maunds in the Jaina temple of Chaumukhajī at Achalagarh near Abu. Each among these images weighs about 140 or 144 maunds. These images were brought from Dungarpur and installed at this place in V.S. 1566. The metal images with such a huge weight are not generally found anywhere.

DIFFERENT TYPES OF METAL IMAGES: In comparison with stone images, it is easy to devise varieties in metal images. The types of metal images are many; and the principal varieties are (1) Single image both in *Padmāsana* and *Khadgāsana* (ekal), (2) two images (dvitīrthī), (3) three images (Tritīrthī), (4) five images (Pañchatīrthī), (5) twenty four images of the Tīrthaṅkaras (Chaubīsī), (6) Nandīśvaradvīpa, (7) Siddhapratimā, (8) Bāvanachaityālayapratimā, Ashṭakamalākāra-pratimā etc. In the Chaubīsī, the main image of Tīrthaṅkara is found in the centre while the remaining Tīrthaṅkaras are found around him. Such a beautiful metal image of Chaubīsī is found in the temple of Chaudharīs at Jaipur. The elephants are pouring water over the main figure of the Tīrthaṅkara and below, the *apsarās* are dancing. The effigies of *Navagrihas* are also shown. There is an image of Bāvanachaityālayapratimā of 1608 A.D. in the shape of a plate in the Jaina temple of Lūṇakaranajī Pāṇḍyā, at Jaipur. In the centre of the plate is a Nandīśvaradvīpa and in its four corners, a group of thirteen images in Padmāsana is displayed.

WORSHIP OF YANTRAS: Jainas also used to worship the *yantras* made of copper and brass. Some are square but most of them are circular. Both big and small *yantras* are used. The inscription is inscribed round the *yantra*. The installation of *yantras* from the thirteenth century onwards is known both from inscriptions as well as from the literary evidence. Even earlier than that, they might have been in vogue as known from the *pratishṭhāpāṭha* of Jayasenāchārya which is said to be of the tenth century A.D.

STONE IMAGES: In a period between the eighth and the thirteenth century A.D., big and excellent Jaina images of stone were made. Their design and execution are perfect. The facial expressions, the graceful poses and the various moods are chiselled in an exquisite manner. And no wonder,

all these motifs are attractive and fascinating. Two very beautiful images of Neminātha of the eighth or ninth century A.D. have been discovered at Narhad. Stone images of Jaina Tīrthaṅkaras of the tenth century A.D. found out at Naraina are of high artistic merit. One excellent image of Sahasrakūṭachaityālaya with the inscription of 949 A.D. is noticed in some Jaina temples of Jaipur. It is square in form and there are one hundred and eight images in a group of twenty seven in each corner.

Stone Jaina images of the eleventh and twelfth centuries have been discovered in different parts of Rajasthan. At Bhanghūr in Alwar territory, there is a colossal Jaina image of twenty feet in height called Nan Güṅgi of the eleventh century A.D.[1] At Bahādurpur in Alwar, three life size Jaina figures standing upright and naked under a banyan tree on the Bagholā embankment have been found.[2] A colossal Jaina figure thirteen feet nine inches high with a canopy of two feet six inches over the head supported by two elephants stands at Pārānagara in Alwar. The whole height of the sculpure is sixteen feet three inches and its breadth is six feet.[3] Three colossal images of the eleventh century A.D. built by a Rājput Saradāra are found at Shergarh in Kotah State where both Jainism and Brāhamanical religion flourished side by side.[4] The stone images of the twelfth and thirteenth centuries in the sitting pose are also found at Sanganer, Baghera, Mārotha and in the area of Sirohi and Chitor. A sandstone sculpture of Jīvantasvāmī measuring about five feet three inches in height and two feet in width discoverd at Khimvsar, near Nagaur is noteworthy. This sculpture represents Mahāvīra prior to the renunciation. From the dress and ornaments and the attendants below, it has been dated between the tenth and eleventh centuries.

Jaina images of the medieval period are not so fine but still some of them are important from the artistic point of view. In the Jaina temple of Adabadajī at Nāgadā, there is a seated image of Sāntinātha ten feet in height. In point of size, finish and skill of execution, the image is a marvellous one in this area and, therefore, the temple is known as Adabadajī. From the inscription on the image it is known that Sārang constructed this image in 1437 A.D. during the reign of Mahārāṇā of Kumbhakaraṇa. Two excellent

1. *History of Indian And Eastern Architecture*, p. 250.
2. *Archaeological Survey of India*, XX, p 115.
3. *Archaeological Survey of India*, XX, 125.
4. *Koṭā Rājya Kā Itihāsa*, p. 125.

Chaubīsī images of white marble decorated with *navagrihas*, Indras, *apsarās* and animals are placed in a Jaina temple of Jaipur.

DEITIES: Besides Tīrthaṅkaras, the Jainas worshipped several other deities such as Sarasvatī, Ambikā and Padmāvatī. In order to distinguish them from the Hindu deities, they are associated with the Tīrthaṅkaras. Generally, the image of Tīrthaṅkara is found on the crown of the deity with whom she is related. In their execution, the śāstric conventions have been observed but the art has not been sacrificed. It reveals highly artistic skill, balance, pose, proportion and expression.

There are three varieties of the image of Sarasvatī such as (1) two armed (2) four armed and multi-armed varieties. The chief distinguishing features are the book and the vehicle swan which is sometimes replaced by a peacock. One beautiful metal image of Sarasvatī probably of the seventh or eighth century A.D. found in a Jaina temple of Piṇḍavāḍā in Sirohi State stands on a lotus and holds a book in her left hand and lotus in her right hand.[1] A beautiful black stone image of Sarasvatī brought from Arthūṇa in Banswara state is now preserved in the Rajputana Museum. It has four hands holding the *vīṇā* and the book in her two left hands and rosary and lotus in the two right hands. The *mukuṭa* of the goddess is surmounted by a small figure of Jina. A Jaina image of Sarasvatī dated 1045 A.D. discovered at Naraina is also important from the artistic point of view. There is an image of Sarasvatī of the thirteenth century A.D. in the temple of Mahāvīra at Ajhārī and also in the temple of Bābājī at Ajmer. A small marble image of this goddess at Achalagarh holds *vīṇā* and the book in the two upper hands and the rosary and *kamaṇḍalū* in the two lower ones. Its mutilated sculpture at Bayānā seems to have held the same four objects but is riding a peacock. The beautiful figure of Sarasvatī found at Pallu in the Bikaner state is an excellent specimen of medieval Indian sculpture. It is of white polished marble and is in a benevolent mood. It has four hands.

The deity of Ambikā is also worshipped among the Jainas. Her vehicle is the lion and seems to be associated with the first Tīrthaṅkara Ādinātha. The goddess is seen holding a child in her arms. There is a brass image of Ambikā of the tenth century A.D. in a Jaina temple of Sadri.

1. PRAS., wc., 1905-06, p. 48.

She is holding a child in her left arm while there is a *amalumbī* in right arm. Besides at Morkhānā in the Susānī temple, a mighty image of Devī of the twelfth century A.D. is sitting on a lion. From an iconographic point of view, it is closely related to the Jaina images of Ambikā. It is also a masterpiece of sculpture. The stone images of Ambikā of the twelfth century A.D. are preserved in the Jaina temple of Bagherā. The three Jaina images of this goddess seated on lion placed in the Jaina temple of Naraina are remarkable from the artistic point of view. One beautiful metal image of Ambikā of the fourteenth century A.D. is in the temple of Lūṇakaraṇajī at Jaipur. It is sitting on a lion holding a child in her arms.

Padmāvatī seems to be associated with Pārśvanātha because very often, she is found along with him. The stone images of Padmāvatī of the twelfth century A.D. are found at Bagherā. One such metal image of 1594 A.D. in the temple of Siramauriyā at Jaipur is holding a child in each of her hands. Above it, there is also the figure of Pārśvanātha A beautiful stone image of Padmāvatī in the temple of Lūṇakaraṇajī Pāṇḍyā, Jaipur, is in a peaceful posture holding four objects in the four hands.

Besides, the images of other female deities are found at several places in Rajasthan. There is a stone image of Bramhānī in the Jaina temple of Mahāvīra at Bagherā. A deity sitting on a buffalo is preserved in the Jaina temple of Lūṇakaraṇajī Pāṇḍyā at Jaipur. It holds a sword, a bow, an arrow and an axe in her four left hands and *śankha*, *chakra* and two other objects in her four right hands. This is evidently the influence of Tantrism and as such the deity is clearly the form of Mahishāsuramardinī.

Statues of the mothers of the Tīrthaṅkaras are also found in Rajasthan. An image of Marudevī in the temple of Rishabha was erected in 1497 A.D. during the reign of Devakaraṇa at Jaisalmer. Another such image of Marudevī seated on an elephant in the temple of Ṛishabhadeva is found at Dhūleva in Udaipur.

Among the male deities besides the Tīrthaṅkaras, the Yakshas are important. An image of a male deity of the eighteenth century A.D. riding a pigeon and holding an axe in the left hand and a garland in the right hand is found in the Jaina temple of Lūṇakaraṇajī Pāṇḍyā at Jaipur. There are bangles in his arms and ear-rings in his ears. On the head, there is a coronet. Another

male deity riding an elephant with folded hands of the same period is also found in the above temple. These images are evidently Yakshas.

STATUES OF ĀCHĀRYAS: Not only the *pādukās* but even the statues of the famous Āchāryas are seen in the Jaina temples, and they are worshipped by the devotees. The statues of the Āchāryas Jinaratnasūri, Jinavardhanasūri and Droṇāchārya of 1429 A.D. and Jinarājasūri and Jinavardhanasūri of 1412 A.D. are found at Delavāḍā in Mewar. One such image of Jinakuśalasūri of the fourteenth century A.D. is found at Mālapurā in Jaipur division. The image of Vijayasāgarasūri of 1699 A.D. is noticed at Dhuleva in Udaipur state. Such images of the Āchāryas are also found in the temple of Ābu. There is nothing artistic about these statues, and they do not resemble the person they claim to represent.

IMAGES OF THE DONORS AND PATRONS: The images of the goddesses as also of the Āchāryas were used for worship, but those of the donors were meant only to preserve their memory. In the temple of Ādinātha at Ābū, there is a figure of Vimala riding a horse. On each of the ten statues of elephants was seated a figure in a rich *haudā* behind the driver. They represented Vimala and his family in procession to the temple. But unfortunately, the figures have been destroyed by the Muslim invaders. The images of Vastupāla and Tejapāla, the builders of the temple, are also found in Lūṇavasahī temple.

HINDU GODS AND GODDESSES: Even the images of Hindu gods and goddesses find place in Jaina temples. This shows the liberality and the spirit of toleration and catholicity of Jainism. The Hindu gods such as Rāma, Kṛishṇa, Hanūmān, Śiva, Gaṇeśa and Bhaiṅrū and the goddesses like Sītā, Lakshmī, Durgā etc. were adopted by the Jainas and respected by them as subordinate or secondary deities. This is the reason why Jainism has survived and continued to be popular among the non-Jainas.

INSTALLATION CEREMONY OF IMAGES: The installation ceremony of images is always a grand and impressive function among the Jainas. People from different places assemble at the place where it is performed. The ceremony is performed by a rich person through some Āchārya, and it lasts for about five or six days. Often it is one image that is installed, but sometimes many images are consecrated simultaneously by the same

Āchārya and donor; and then, they are distributed to several centres. This is done to curtail unnecessary expenses and also to make the ceremony magnificient and festive.

It is generally seen that in case of the early images, the inscription which is found on the pedestal is a short one. It simply mentions the names of the donor and the Āchāryas through whom it is consecrated. But on most of the images of the later times, we find a long genealogy of the Āchāryas and the donors mentioning their castes and Gotras. Such long inscriptions on the images are very useful in reconstructing the political, social and religious history of the region.

3. JAINA PLASTIC ART

The question of Jaina plastic art in very early times does not arise at all because no Jaina temples of very early date are in existence. Even those which have survived underwent repairs from time to time. It is for this reason that just a few specimens only are found belonging to the early period. These may be classified into three heads. (1) Decorations, (2) Decorative statues, (3) Narrative illustrations.

(1) Decorations: The decorative patterns include scrolls, figures of animals, flowers, trees and intertwined human figures. These patterns were generally used for the ornamentation of doors, pillars and ceilings. In the temple of Vimala Vasahī at Abu, the *Kalpavriksha* has been beautifully carved on the ceiling of the *maṇḍapa*. This aspect of Jaina art has no peculiarity of its own, and it is found elsewhere too

(2) Decorative Statues: Statues serving as decorative purposes are also found in Rajasthan. At Ghaṭiyāla in Marwar, there is a niche, the left half of which is engraved with an inscription and the right sculptured into the figure of a goddess seated on a lion. The carving of this figure is fine and undoubtedly old. It is after this goddess that the niche is named *Mātājī kī sāla*. The goddess is not a Hindu but a Jaina deity as the inscription tells us that the temple was dedicated to a Jina. This figure is most probably Ambikā.[1] The statue seems to be only decorative, and it is not worshipped.

1. PRAS., wc., 1906-07, p. 34.

At Varman in Sirohi state, in the temple of Mahāvīra, there is a beautifully sculptured image of Kubera quite similar to the one we generally find in Brahamanical temples. The pillared corridor to the east of *Sabhāmaṇḍapa* of this temple also contains a sculptured ceiling panel. The central figure of this slab is Gajalakshmī with elephants pouring water on her.[1]

At Ghāṇerāv in Marwar, the most interesting sculpture is the group of figures which decorate the plinth of the open porch of the shrine. In the centre are busts each with long ear-lobes and heavy ear-rings. In front of the busts is a large water pot supported by two dwarfs.[2] These busts probably represent the individuals who built the temple. But this is a mere guess.

In the corridor behind the main shrine of the Mahāvīra temple at Ajhārī in Shirohi state, there is a broken sculpture representing the *Nandīś-varadvīpa*.[3] The sculptures of Nandīśvaradvīpa are also found in Jaina temples at Rupanagar,[4] near Kishangarh and at Nāṇā[5] in Bali district. All these are decorative motifs.

In the Chaturmukha temple at Ranpur, there is a sculpture of Sammedaśikhara in the large subsidiary shrine towards the north-west of the main shrine. Just opposite to it, there is another, an Aṣṭāpada, but left in an unfinished condition. Just outside the former but on its proper right is a slab representing the sacred hills of Girnar and Śatruñjaya. In the *nalamaṇḍapa* on the north stands a sculpture of Sahasrakūṭa.[6]

The temple of Padmāvatī at Nāgdā contains an interesting sculpture in the sanctum. There is a figure of Jina, having a halo behind, in an attitude of meditation in the centre of the slab. Two canonical capped chaurī bearers, one on each side with *gandharvas* and *devas* are represented as flying in air. The sides and the top are divided into a number of small niches with the remaining Tīrthaṅkaras. To the right of the central figure is Indra seated on an elephant and to its left is the goddess Ambikā. The front part of the slab under the central figure is divided into three parts. The side ones are occupied by lions and the middle contains a *chakra* supported by two deer.[7] This sculpture is clearly a decorative piece on which much art and skill

1. PRAS., wc., 1916–17, p. 71. 2. Ibid., 1907-08, p. 59. 3. Ibid , 1905-06, p. 49.
4. Ibid,, 1910-11, p. 42. 5. Ibid., 1907-08, p. 49.
6. ASI An Report, 1907-08, p. 213. 7. PRAS., wc., 1904-05, p. 61.

have been lavished for achieving a beautiful effect. It is not meant for worship.

In the Jaina temple of Kheḍa, two Jaina sculptures have been fixed on the wall, each representing a Tīrthaṅkara with Chaurī bearers. One of these is seated on a lion throne and the other on a lotus throne with the elephants standing on the two full blown lotuses.[1]

In an old Jaina temple of eighth century A.D. at Chātsu, there is one sculpture built into the left jam of the door of the old shrine. It represents two antique looking human figures standing under a double topped umbrella. Besides a Jaina *Chatrī* built of beautiful white marble pillars is also found. The effigies carved on it are representations of the various pontiffs of the Digambara Sect.

There is a temple of Mahāvīra at Sevaḍī in Marwar. The figures on the outside walls of the sanctum are not profuse but are artistically carved and cannot be later than the tenth century A.D. On the south, there are three figures. The first is a Nāga female with ear lobes perforated and bearing earrings. She holds a shield in the left hand, and there is a broken scimitar in the right hand. Her head is canopied with the hood of the snake coils of which come down to her left foot. The second figure, wearing a crown, a necklace and a waist band, stands in the attitude of Kāyotsarga in a niche decorated with side plasters. The tops of it are surmounted by two seated Jinas. The third figure is of the naked Kshetrapāla holding the club in the one hand and snake in the upraised hand. On the North side also, there are three figures. The central figure is in a niche exactly in the same position as in the south. Of the remaining two, one is a female figure holding the discus in the right hand while the left hand is broken off. Under her right foot is her *vāhana*, a man. Her ears are perforated and she wears earrings. The other figure is of the standing Bramhā holding a rosary in the right hand, while in the left hand, there is a *Kamanḍalu*. He has a beard and wears Khaḍāvas or wooden sandals. In the closed hall, there is a figure which appears to be of some Jaina teacher. He is sitting on a throne with his right foot on a small stool. He is being shampooed apparently by his disciple who has a beard. There is a *pothī* stand behind him and another disciple is spreading a scroll of paper. The third disciple is holding

1. PRAS., wo , 1911-12, p. 56.

his ughaor besom. There are a couch and a water jug before him. The besom is also noticed on the back of the teacher's left shoulder. A band of cloth has been also used to support him in his posture. There is a manuscript in his left hand, while his right hand is half open near his chest. His neck is adorned by a close fitting tight necklace. Besides, there is also the figure of Sarasvatī in the front corridor.

The beautiful figures of the deities such as Sarasvatī and Ambikā are found carved in the Jaina temples of Abu. There is a beautiful figure of the goddess Sarasvatī showing the four symbols such as *vīnā*, book, rosary and the lotus in her four hands preserved in an architrave panel sculpture in the famous Vimala Vasahī temple. In this same temple, a beautiful sculpture preserving a sixteen armed form of the great goddess of learning on the ceiling is noticed. She is attended by a dancing male figure on each side. The goddess sits in *bhadrāsana* showing the lotus, conch, and the *varada* in the right hands and the lotus, the book and the *kamaṇḍalū* in the three left ones. All other hands along with the symbols are mutilated beyond recognition. The figure of the swan can however be seen on the pedestal. On a pillar in the temple built by Tejapāla, there is a figure of Sarasvatī seated in *bhadrāsana* and showing the same symbols with the difference that the book in the left hand is replaced by a *kamaṇḍalū*.

There is a figure of twenty armed Ambikā preserved on the ceiling of famous temple of Vimalaśāha. Ambikā in *lalitāsana* is sitting on the lion. She shows the *khaḍga*, the *śakti*, the snake, the mace, the shield, the axe, the *kamaṇḍalū*, the *abhaya* and the *varada mudrās*. The rest of the symbols cannot be identified, because they are partly or wholly broken. The goddess wears a crown, earrings, necklaces, garland, *mekhalā*, bracelets, anklets, lower garment and a scarf.

(3) NARRATIVE ILLUSTRATIONS: The episodes and narrations beautifully engraved decorate many Jaina temples. At Kolar in Sirohi state, there is the sculptured makaraṇā lintel on the central bay of the pillared corridor adjoining the *sabhāmaṇḍapa* on the side of the entrance door of the temple. On this architrave is carved in high relief the pictoriol representation of a legend probably from the life of a Jaina Tīrthaṅkara. On the left corner of the sculpture is represented a queen reclining on a canopied couch. Then follow in succession from left to right the following fourteen objects

elephant, bull, horse, an unintelligible symbol, the Sun and Moon, Kuśa, Kalaśa, walled town, river, temple, Sahasraliṅga and lastly *ratha*. The connection between these fourteen objects and the sleeping queen is elucidated by the following lines in Nāgarī characters of the twelfth century engraved in the left corner of the sculpture 'Mahārājñī Uśalādevī Chaturadaśa Svapnāni paśyati' which means Mahārāṇi Uśalādevī sees fourteen dreams.

At Kālandarī in Sirohi state, there is placed a sculptured panel representing in high relief a worshipper in the act of feeding a pigeon in the main shrine of the Jaina temple of Mahāvīra. It seems probably a representation of a man in charitabe pose expressing kindness.

In the Jaina temples of Abu, the ceiling and the surfaces are sculptured with innumerable incidents from the various epics such as the *Rāmāyaṇa*, the *Mahābhārata* etc. The scene of the birth of Kṛishṇa and his various activities have been skilfully sculptured. In the sculptures, the incidents are drawn from the stories in the *Śatruñjayamāhātmya* as shown by the names of heroes and other persons being engraved beneath them. In the *raṅgamaṇḍapa* of the temple of Vimala, the scenes of the battle between Bharata and Bāhubali and the marriage party of Neminātha have been artistically sculptured. The incidents in the previous lives of the Tīrthaṅkaras have been excellently illustrated by the sculptures in the temple of Abu. There are numerous sculptured panels of this type in the Jaina temples all over Rajasthan.

4. JAINA PAINTING

Rajasthan and Gujarat once abounded in paintings; but time, weather, the destructibility of the material used and the fanaticism of the Muslims are responsible for the disappearance of a large portion of them. However, a considerable number of paintings have escaped destruction. The credit of preservation of these articles goes to the Śāstrabhaṇḍāras of the Jainas.

FOUNDATION OF THE WESTERN SCHOOL ŚṚIṄGADHARA: Sṛiṅgadhara, an artist from Marwar, laid the foundation of the Western school in the seventh century A.D. Its traditions travelled even to Nepal and Kashmir. According to the testimony of Tārānātha, the earlier school of Nepal

resembled the Western old school. In Kashmir also, there were its followers.[1] No painting of so early times from Marwar or Western India has survived so that its distinguishing features could be determined. But if the sculpture is the index of the art conventions of those times, the angularity in the treatment of human figures may be taken as the distinguishing feature of the Western Indian art at that time.

The Jaina miniatures may be divided into four classes on the basis of the material: (1) The illustrated palm manuscripts executed from the thirteenth century to the fifteenth century A.D. (2) Jaina miniatures in the paper period. (3) Cloth paintings. (4) Wooden covers.

THE ILLUSTRATED PALM-LEAF MANUSCRIPTS: There are several palm-leaf manuscripts found in the Śāstra bhaṇḍāras of Rajasthan. Some of them are illustrated and give us some ideas of Jaina paintings in early times. There are six *chitrapaṭṭikās*[2] in which the nine previous lives of Neminātha and Rājamati have been depicted. In the first picture, the two previous lives of Neminātha namely Dhaṇa and Dhāṇavatī and Saudharma have been represented. As Saudharma has connection with the heaven, the *devavimānas* have also been depicted. In the second picture, the next three previous lives of Chitragati and Vijayavega, Māhendrā Devaloka and the king Aparājita and his queen Pritimatī have been illustrated. In the third picture, the sixth, seventh and eighth *bhavas* of heaven, Śankharāja and Yaśomati and Aparājita have been well represented. In the fourth *chitrapattikā*, the pregnant wife of the king Samudravijaya and four of the fourteen dreams she saw, have been depicted. The fifth *chitrapattikā* contains the picture of the remaining dreams and birth of Neminātha. The sixth picture is concerned with the incidents from his birth ceremony to his initiation. At the time of birth, Harinega carries Bhagavān on mountain Meru where the birth ceremony is celebrated. While going for the marriage, Neminātha feels moved at the sight of the animals to be killed for the marriage feast. He than at once turns a monk. Indra is standing with the clothes for Neminātha.

Nineteen Chitrapaṭṭikās,[3] which illustrate the incidents of the life of Pārśvanātha, are, namely, (1) Pregnancy of his mother Vāmā who sees the fourteen dreams, (2) Inquiry about their result, (3) Birth of Pārśvanātha,

1. IA., IV, p. 102. 2. *Jaisalameranī Chitra Samṛiddhi*, pictures from 4 to 9.
3. *Jaisalameranī Chitra Samṛiddhi*, pictures from 11 to 29.

(4) Carrying of Pārśva by Harinega on mountain Meru, (5) Birth ceremony of Pārśva on Meru, (7) Lagna of Bhagavān, (8) Marriage of Pārśva, (9) Pārśva in the inner apartment, (10) Pārśva on horse back going to an ascetic, (11) five kinds of fire penances *(Pañchāgni Tapasyā)* of Kamaṭha and the restoration of the serpent, (12) Sāṁvatsarikadāna, (13) Starting after giving up the worldly life, (14) Rooting out the hair for the initiation and the standing of Devadūshya with clothes, (15) A pupil with a book of palm-leaves studying with the teacher, (16) Jalopasarga of Kamaṭha on Bhagavān Pārśva, (17 & 18) Enlightenment of Pārśva and his speech to the people on the eve of Samavasaraṇa, and (19) Nirvāṇa of Pārśva.

There are three *chitrapattikās*[1] concerning the life of Mahāvīra. In the first picture, Triśalā sees the fourteen dreams and speaks about them to Siddhārtha. The expectation of Triśalā about the pregnancy and the birth of Mahāvīra are depicted in the second picture. In the third document, the carrying of Mahāvīra by Harinega on mount Meru for the purpose of performing the birth ceremony is shown.

There are also other *chitrapattikās* of this period which depict the scenes of natural beauties like a tank full of water, lotus flowers growing in it, swans and crocodiles in it and the youthful girls playing with the water of the tank. There is also the scene of the forest in which the rhinocero and the jaraf have been depicted. One document is decorated with beautiful flowers. Another is decorated with the symbol of the Sun.[2]

Besides, other copies of the illustrated manuscripts are also known. The museum of the Fine Arts, Boston, possesses the *Śrāvakapratikramanachūrni* which has come down from a place near Udaipur.[3] It contains six pictures and is dated 1260 A.D. There is also an illustrated copy of the *Kalpasūtra* in the collection of Phūla Chanda of Phalodhi[4] The illustrated copies of the *Kalpasūtra* and the *Kālaka-Kathā* of the fourteenth century A.D got from Marwar are in the collection of Sārābhāi Nawāb.[5]

After an examination of the miniatures of the first group, it seems that the subject of painting was confined to the representation of the Tīrthaṅkaras, gods, goddesses and monks. In these miniatures, the Western

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1. *Jaisalamerani Chitra Samṛiddhi*, from 30 to 32.
2. Ibid., pictures from 1 to 3.
3. NORMAN BROWN, *Story of Kālaka*, p. 18.
4. *Pavitrakalpasūtra* (Nivedana, p. 4).
5. Ibid., p. 17.

Indian technique has crystalized itself. The drawing is angular, the physical peculiarities such as the pointed nose, chin and the eyes protruding in space appear; and there is no attempt at modelling in colours.

The Western Indian art is fundamentally linear and, therefore, these miniatures of the first group lack depth and appear flat. In certain cases crude modelling is also noticed by thickening the outline of certain parts of the figure or by the application of slight washes. The miniatures have a restricted colour scheme consisting of vermillion, yellow blue, white and rarely green. The back ground is generally bricked close to vermillion.

MINIATURES IN THE PAPER PERIOD: The use of the paper as a writing and painting meterial started on a considerable scale from about the fourteenth century A.D. As a result of it, technical process in painting also underwent changes. Large spaces also meant the bigger composition and greater representation of details. Finer border decorations also began to be introduced in the paper period. There came a radical change in the choice of colours. Generally, gold took the place of yellow. Gold and silver inks were used for writing. Ultramarine blue began to be used for covering the entire ground

Various illustrated copies of manuscripts are also known. There is an illustrated copy of *Kālakakathā* of V.S. 1473 in the collection of Phūlachanda of Phalodhi. Another illustrated copy of the *Kalpasūtra* written in V.S. 1525 at Yavanapura in Rajasthan in golden ink is in the possession of Muni Hansa Vijaya of Baroda. It has eight beautiful pictures and 74 borders.

In the Śāstrabhaṇḍāra of Terāpanthīs at Jaipur, there is an illustrated copy of the *Ādipurāna* of the great poet Pushpadanta in Apaphraṁśa, written in 1540 A.D. The artist Harinātha was of a Kāyastha community. There are 344 pages having about 515 pictures. On one side of the leaf, a brief explanation of the picture is given in order to make it intelligible.

The important incidents such as the prayer of Sreṇika to Mahāvīra, seeing of sixteen dreams by the mother of Tīrthaṅkara Ādinātha and the birth of Ādinātha, dance of Indras and *apsarās*, the marriage of Ādinātha, his coronation ceremony, his instructions to his daughters, his penances, his enlightenment, the campaign of Bharata, the duel between Bharata and Bhāhubali, the fight between Megheśvara and Arkakīrti and the marriage of Sulochanā, the daughter of Arkakīrti with Megheśvara have been realistically

and beautifully illustrated. Besides, these pictures throw considerable light on the social and cultural condition of the medieval period of Indian history.

The paintings do not indicate that Hindu society in Rajasthan had been influenced much by the impact of the Muslim culture. The *purda* system had not come into existence. Women wore coloured and printed *sārīs*. There were various ways of wearing it. Some women are shown wearing close fitted trousers also. They moved freely in the society. They have been depicted participating along with men in social activities such as music, dance and worship. The main musical instruments were the drum, trumpets and *jhālaras*. The various poses of dancing also have been depicted. Men wore the *dhotis* in different ways. The *dupatā* was thrown on the back. Some men have been illustrated wearing long coats and close fitted trousers. On the head, the *pagaḍī* is invariably there. That women used to wear many ornaments is clear from the pictures. The ornaments of women were of various types such as necklaces, earrings, *boralās*, bangles and *chuḍīs*.

The march of armies and battles have been beautifully and realistically displayed. The army consisted of cavalry, infantry, elephants and chariots. The chief weapons used in battles were swords, bows, arrows etc. The soldier is shown wearing a hat on the head and a long coat and trousers. This was not a Muslim custom. It had come down from the time of the Śakas and the Hūṇas.

The scenes of natural beauties have been illustrated with great success. Kailāsa mountain and other hills and flowing water of the Ganges have been described. Fishes, tortoises and other animals are exhibited in the water of the river. Pictures of green plants and trees are drawn beautifully.

On the religious side, scenes of Devaloka, Indrasabhā and dancing of the *apsarās* have been ostentatiously shown. The dreadful and horrible scenes of the hell have also been illustrated. There are the pictures of the temples, shrines and the images of the Tīrthaṅkaras. Monks and nuns have been noticed preaching the doctrines of Jainism.

The *Yaśodharacharitra* remained a popular book among the Jainas. Its several illustrated copies have been discovered. In the Sāstrabhaṇḍāra of Pt. Lūṇakaraṇa Pāṇḍyā at Jaipur, the illustrated manuscript of *Yaśodhara-charitra* of 1731 A.D. is noteworthy. It contains about 35 pictures which are all artistic and beautiful. Another illustrated copy of the *Yasodharacharitra*,

which contains 27 pictures, is available in the Jaina temple of Pāṭodī at Jaipur. It was originally prepared in 1706 A.D. at Rājanagara in Ahmedabad. Three illustrated copies of this manuscript have been also preserved at Mojamābād in Jaipur district. The first containing 65 pictures is incomplete. The second copy of 74 pictures is prepared during the reign of Mahārājā Mānasiṁha of Amber. The third copy was made by Sāha Sāntava for presentation to Āchārya Kshamāchandra during the reign of Mahārājā Mānasiṁha in 1561 A. D. It possesses 75 pictures. An illustrated copy of this manuscript containing 73 pictures is found in Śrī Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana of Beawar. Originally it was written at Rājapura in Ahmedabad in 1712 A. D.

These pictures of the various illustrated copies of *Yaśodharacharitra* throw a flood of light on the religious and social conditions of that period. There are the portraits of monks and nuns. Monks are naked but nuns are wearing white *sārīs*. The monks going in procession have been also illustrated. Their devotees are shown presenting alms to them. The practice of the slaughter of animals before the temple of Devī has been described. A royal procession with soldiers and officials has been also depicted. The merry making of the king in the inner apartment has been well spread out. The pictures of the various animals such as snakes, dogs, peacocks, fishes, goats and crocodiles have been realistically executed. Trees with leaves and branches have been beautifully represented.

The three copies of the manuscripts namely the *Ṛishimaṇḍalapūjā*, *Ashṭāhnikājayamālā* and *Nirvāṇamaṇḍalapūjā* in covers artistically designed and embroidered have been found in a Jaina temple at Jaipur. These are remarkable for the border decorations representing various kinds of floral designs, geometrical patterns and lozenzes. Beautiful illustrations of carpets have been also given.

There is a copy of the *Saṁgrahiṇīsūtra* of the eighteenth century A.D. in Jobanera Jaina temple of Jaipur. This manuscript is bound by a cloth embroidered with lead beads illustrating the 16 objects of the dream seen by the mother of the Tīrthaṅkara. It contains nineteen beautiful pictures. In the first picture, the *paṭala* of the *Svarga* and the *vimānas* in them have been depicted. In the second figure, the universe has been compared to Lokapurusha. There is a Nandīśvaradvīpa in the third picture. In the fourth plate, there are

the pictures of the Tīrthaṅkaras. The seven Grahas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of the Indra has been illustrated. In the eighth picture, there are the eight different figures of the Yakshas. Besides the pictorial stories of the Jambūdvīpa, Lavaṇasamudra, Indrasabhā, birth ceremony of Indra, the condition of man at the time of intense thirst, hunger and *Viraha* and the Vimānas of heaven have been beautifully unfolded. The *Shaṭleśyās* have been compared with the mango tree. According to the Jaina scriptures, there are the six complexions of the worldly soul as Kṛishṇa, Nīla, Kāpota, Padma, Śukla and Pīta. The Kṛishṇa leśyā has been explained by felling down the whole mango tree for eating mangoes, while the Śuklaleśyā has been illustrated by eating only the fallen mangoes of the tree.

There is also an illustrated copy of the manuscript namely *Trailokyanāmadīpaka* of the eighteenth century A.D. found in a Jaina temple at Jaipur. It contains about ten pictures. In the first picture, Madhyaloka has been illustrated from wnich Trasajīvas do not extricate themselves. In the second picture, there is a shrine between Mānastambha and Dhvajā. Besides, there are the pictures such as the Sabhāmaṇḍapa, Jambudvīpa, Kuṇḍaladvīpa, Nandīśvaradvīpa with the four mountains in the four directions, Mānushottaragiri in Pushkaradvīpa and Sumeruparvata with the forests situated in Videha. Jambūvṛiksha grown in Jambūdvīpa and the Tīrthaṅkara seated on the lotus flower have been shown.

Besides, there are other illustrated manuscripts relating to magical beliefs in the temple of Lūṇakaranajī Pāṇḍyā. The pictures of Jvālāmālinī, Bhairava, Padmāvatī and Mahāmṛityuñjayayantra etc. are noteworthy. Some portraits are of Padmaprabha, Kālikādevī, Narasiṁhāvatāra, Padmāvatī and Ganeśa on the papers of about two hundred years or three hundred years old. Among them, there are pictures of the *yantras* like Kalikuṇḍapārśvayantra, Sūryapratāpayantra, Tījāpauhūtayantra, Vajrapañjarayantra, Chatuḥshashṭiyoginīyantra etc. Such pictures are also available in Śrī Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana at Beawar and Jhālrapatan.

There are three illustrated copies of manuscripts such as *Gommaṭasāra* of 1677 A.D., *Kālakāchāryakathā* and *Gītā* in the Śāstrabhaṇḍāra of Nagaur. An illustrated copy of the *Trilokasāra* of the eighteenth century A.D. is found in the Śāstrabhaṇḍāra of Mahāvīrajī. The beautifully illustrated copy of the

Bhaktāmarastotra of the nineteenth century A.D. is preserved in the Śāstra-bhaṇḍāra of Baḍāmandira at Jaipur.

VIJÑAPTIPATRAS: These are the letters of invitation sent to the Jaina Āchāryas requesting them to stay with a Jaina Saṁgha or community of a particular locality during the next *Chāturmāsa*. These letters were also meant to atone for the acts of commission and omission of the members of a Saṁgha and to convey their good wishes for the whole humanity. They usually give in a pictorial form the description of the locality from which they are sent. The pictures are also useful for the history of the art of painting. They also throw a great deal of light on the social and religious conditions.

One such letter was issued from Sirohi to Patan in North Gujarat in 1725 A.D. to invite Muni Vijayakshamā Sūri.[1] It is about 24 feet and 4 inches in length and 10 inches in breadth. The pictures cover a space of some 15 feet and 8 inches. Such a letter was also issued from Jodhpur in 1791 A.D. to the Śrīpūjya Vijayajinendra who was staying at Dabhoi in Gujarat.[2] It is 25 feet and 5½ inches long and 8¾ inches wide. Vijayasiṁha is mentioned as the ruler of Jodhpur in it. There is another illustrated Vijñaptipatra measuring about 36 feet and 6 inches by 11 inches sent from Jodhpur in 1835 A.D. to Vijayadevasūri who was residing at Surat.[3] Another letter was issued from Udaipur in the time of Bhīmasiṁha who ruled from 1767 A.D. to 1828 A.D. In 1744 A.D. during the reign of Mahārājā Jorāvarasiṁha, a Vijñaptipatra was issued from Bikaner to Āchārya Jinabhaktasūri staying at Radhanapura. It is 9 feet and 7 inches in length and 9 inches in breadth.[5]. The Vijñaptipatra prepared at Jaipur is not dated, but it belongs to about V.S. 1930. It was sent from Ājimaganja to Muni Ratnavijaya at Gwalior. It is beautiful from an artistic point of view. It is 19 feet in length and 11½ inches in breadth. Buildings, markets, streets, forts and cross-roads of Jaipur have been depicted in it.[6] Similar invitation letter was sent from Bikaner in V.S. 1898 to Jinasaubhāgyasūri of Kharatara Gachchha. It is 97 feet by 11 inches. It gives a plan of the situation of markets, forts and important buildings of Bikaner in that year.[7]

In the pictures of the Vijñaptipatras, we generally find the representation of *mangalakalaśa*, the female musicians playing on the musical

1. *Ancient Vijñaptipatras*, p. 45. 2. Ibid., p. 48. 3. Ibid., p. 57.
4. Ibid. 5. RB., III, No. 3-4. 6. *Avantikā*, I, p. 57. 7. RB., I, p. 28.

instruments, the sleeping mother of a Tīrthaṅkara and seeing the fourteen dreams. Besides, there is generally the description of the locality in the pictorial form such as Jaina temples, portraits of monks, nuns and kings, the monk imparting instructions to laymen in the Jaina temples, panels of bazar scene with various shops on its sides, banias, tailors, physicians in their shops and the fortifications of the town. The Brahmanical temples of Vishṇu and Śiva are also pictured.

(3) PAINTINGS ON CLOTH: From the ancient literature, it is clear that the cloth was used for paintings in ancient India. But we do not find such a type of paintings before the fourteenth century A.D. This may be due to the perishable nature of the cloth and the wanton destruction of the artistic pieces caused by the Muslims.

The earliest in date may be the Chintāmaṇi Yantra measuring 19½ inches in length and 17½ inches in breadth. It is in Nāhaṭā Kalā Bhavana at Bikaner. There is a portrait of Tāranaprabhāchārya drawn on a cloth. It was perhaps painted during his life time. In it, Pārśvanātha has been shown on *siṁhāsana* placed within the concentric magical circles and attended by Dharaṇendra and Padmāvatī, the Chaurī bearers. On the top left is Pārśva Yaksha and on the top right, is the goddess Vairotyā. In between these two are a couple of Gandharvas. On the lower right and the left are Tāraṇaprabhāchārya with two disciples and two more disciples respectively. There are the two Chaurī bearers outside the circle.

We find artistic pieces on cloth of the eighteenth and nineteenth centuries representing the scenes of Nandīśvaradvīpa, Jambūdvīpa, Samavaśaraṇa and the places of the pilgrimage such a Satruñjaya, Sammedśikhara etc. At these places of pilgrimage, temples have been shown; and in their sanctums are placed the images of the Tīrthaṅkaras attended by a host of gods and goddesses, musicians and Caurī bearers etc. Pilgrims have been shown ascending the hill, resting, dancing, worshipping or hearing religious discourses of their preceptors.

(4) PAINTED WOODEN COVERS: Wooden covers were also used for painting in the past but only a few have survived the ravages of time. About ten or twelve such wooden covers of books have been discovered in the famous Jñānabhaṇḍāras at Jaisalmer. But only two of them are of special importance and deserve some description.

The oldest cover[1] of them is 26 inches in length and 3 inches in breadth. Some details have been worn out from one corner of it. In the centre of the cover is a Jaina temple with a Jaina image. In the right compartment, there are two worshippers standing with folded hands; and the two female dancers are bending their bodies in various ways. In the left compartment, there are three worshippers' standing with folded hands and a Kinnar is flying in the sky at the top. On the sides of these compartments are the rosettes framed by decorative floral hands. Then there are represented the scenes of the discussion hall of Jinadattasūri. On the left side, there seems to be Jinadattasuri clad in a white robe seated on the chair known to us from the inscription. Before him is seated a Jaina monk whom the inscription calls Jinarakshita. Two laymen on the cushions are hearing the discourse of the Āchārya. Behind Jinadatta, there are shown a layman and two women. In front of the Muni is placed Sthāpanāchārya inscribed with the word Mahāvīra. In the discussion hall on the right the Āchārya is noticed sitting in the same pose discussing with Śrī Guṇachandrāchārya. Behind him are seated a Jaina monk and a layman.

From a close examination, one can conclude that the cover perhaps belonged to some personal palm-leaf manuscript of Āchārya Jinadatta presented to him by some rich disciple. It is possible that men and women represented on the cover were the members of the family of a layman who presented the manuscripts.

"This painted wooden cover is of great importance as it is the earliest of its kind, and its painting forms a connecting link as it were between the later paintings at Ellora and the full fledged Western Indian School. In the early palm leaf miniatures, the poses of the figures are restricted; but from this panel, it is evident that the artists were quite capable of depicting the intricate dance poses."[2]

Another wooden cover illustrates the historical incident of the defeat of Kumudachandra by Devasūri in the religious discussion in the royal court of Siddharāja Jayasiṁha in 1124 A.D. It is quite possible that this painted wooden cover was prepared within four or five years of the great

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1. *Bhāratīya Vidyā*, III, pp. 233-235.
2. *Jaina Miniature Paintings from Western India*, p. 58.

discussion when the incidents were still fresh in memory. If this estimation is correct, the date of the painted cover should fall near about 1130 A.D.[1]

On the obverse of the cover, there is a temple at Āśāpalli. In it, there is a preaching hall. Devasūri is seen sitting on a high backed stool. Behind him is a boy disciple. In front of him lies the Sthāpanāchārya. He seems to be explaining some difficult problems to his disciple Māṇikya. Four laymen sitting on the floor are watching this trend of discussion in order to convey it to their teacher Kumudachandra. They seem to be of the Digambara sect. In the next compartment, Kumudachandra is seen seated on a high backed stool holding the peacock tail whisk with his one disciple on the back and the another in front of him. In the next compartment, there is Devasūri with his two disciples and two laymen. The messenger came from Kumudachandra challenging him for discussion. In the next compartment, Kumudachandra is noticed sitting on the floor with the laymen. An old nun has been shown roughly handled by his follower for her act of sacrilege. In the next compartment, the old nun is seen complaining to Devasuri about the treatment meted out to her by a follower of her adversary. After that, Kumudachandra hears the message brought by his messenger from Devasūri. Last compartment is a market place where a woman is selling ghee to a merchant.

On the reverse, both the Āchāryas are seen starting with their followers from Āśāpalli to Patan. On the left side is depicted the march of Devasūri for whose successful ending the Śvetāmbara laymen had arranged the good omens. On the right side, the march of Kumudachandra with his party has been shown with ill omens such as cobra. After that, its immediate results have been shown. Kumudachandra after reaching Patan is making an attempt to meet the queen mother but is stopped from doing so by the keeper.

"This wooden panel is of great interest for we find in this panel for the first time all the distinguishing features of the Western Indian school. It is an art of draughtsmanship and the straight line and angles are preferred. The painted nose and chin are very prominent and the distended chest which is very much exaggerated in later paintings of the Western Indian school appears. The drawings denote that the protuberance of the farther eye has not yet reached that conventional stage when they do not form part of the

1. *Bhāratīya Vidyā*, III, p. 236. Mr. Sārabhāī Nawad is of opinion that this painted wooden cover was probably copied from the original in the fifteenth century A.D.

face but seem quite detached. Here, in the three quarter profile, part of farther checks, having eyes with a slight tendency to protrude into space is noticeable".[1]

CHAPTER V

JAINA LITERATURE

Jaina literature occupies a prominent place in Indian literature, and considerable contributions have been made by Jaina scholars to its different branches. As this literature is marked by moral and religious sentiments, it cannot be so-called sectarian. Jaina scholars have written such a type of literature, because they wanted to bring about the moral uplift of the people. Besides, it is also noticed that Jaina saints generally wrote their works in a simple and popular language for the masses.

JAINA LITERATURE VALUABLE FROM THE POINT OF VIEW OF PHILOLOGY: The Jaina literature is valuable from the point of view of philology and history as the Jaina scholars have made their contributions at every stage in the growth of Indian literature. Mahāvīra preached his teachings in in Prākrit (Ardhamāgadhī), the language of the masses, and this practice was also followed by his successors. When Prākrit assumed the literary form from about the seventh century or a little earlier, Jaina scholars started to adopt Apabhraṁśa as the medium of their literary works. Most of the surviving Apabhraṁśa works also belong to the Jaina authors. The provincial languages of India such as Hindī, Gujarātī, Rājasthānī, Marāṭhī, etc. developed out of Apabhraṁśa from about the 12th century A.D. or so. A large number of literary works written by Jaina authors in old Hindī are still found preserved in Jaina Śāstrabhaṇḍāras of Rajasthan and as such, they may throw considerable light on the origin and gradual development of Hindī. The Jainas contributed considerably also to the growth and development of Gujarātī and Rājasthānī languages. Jaina influence is traceable even on Sindhi and Marāṭhi languages. Most of the Kannaḍa literature belongs to the Jainas. The Jainas also wrote in Tamil and Telugu languages. Besides, the Jainas showed remarkable ability from time to time in writing their several works in Sanskrit which was considered to be the literary language of intellectual aristocrats.

1. *Jaina Miniature Paintings from Western India*, pp. 61-62.

DIFFICULTY OF KNOWING EXACT JAINA LITERATURE COMPOSED IN RAJASTHAN: The Jaina literature was mostly composed by Jaina Sādhus who wandered constantly from place to place for the dissemination of *Dharma* and for the uplift of masses. Therefore, the question of their residence does not arise at all. We do not know much about the birth places of a number of Jaina Sādhus and the places where they wrote their works. There are instances in Jaina history that an author was born in Rajasthan but was initiated in Gujarat and moved about and composed all the works in the same province. In the same way, there were so many born in Gujarat but their place of activity was Rajasthan. There are various examples that a work was started in Rajasthan but completed in Gujarat or begun in Gujarat but finished in Rajasthan. Because of the holy places in Rajasthan and Gujarat, the visit of Jaina saints from one province to another was frequent. Besides in early times, the inhabitants of these provinces spoke a common language generally termed Western Rājasthānī. Under these circumstances, it is somehow difficult to give exact information about the literature composed by the Jainas in Rajasthan, because one and the same author composed several works in both the provinces.

In spite of the Jaina Āchāryas being associated with Rajasthan from very ancient times, we do not know where some of the works were written before the eighth century. However from the eighth century onwards, intensive literary activities of the Jainas are noticed For the systematic understanding of the Jaina literature composed in Rajasthan, we may divide it under five heads. (1) Canonical and Philosophical works; (2) Rich narrative literature; (3) Kāvyas, Mahākāvyas and other poems; (4) Scientific literature; (5) Works on History and Politics.

(1) CANONICAL AND PHILOSOPHICAL WORKS

Canonical literature forms the most important branch of Jaina literature and it included eleven *Angas*, twelve *Upāngas*, six *Chhedasūtras*, four *Mūlasūtras*, ten *Prakīrnakas*, and two other *Sūtras*, the *Anuyogadvārasūtra* and *Nandīsūtra*. To these some add Bhadrabāhu's twelve *Niryuktis*, the *Viśeshāvaśyakabhāshya*, twenty more *Prakīrnakas*, the *Paryūshanakalpa*, *Jītakalpasūtra* *Śrāddhajītakalpa*, *Pākshikasūtra*, *Vandittusūtra*, *Kshāmanasūtra*, *Yatijītakalpa* and the *Ṛishibhāsita*, thus bringing the total number of *Śruta*-works to eighty

four. This branch of sacred literature was studied at all times and, therefore, several commentaries and subcommentaries were written on it in different languages from time to time. Not only *Āgamas* but philosophical works were also written in order to give a systematic presentation of the fundamental principles of Jainism.

Some of the authors, who wrote on Canonical and Philosophical subjects, were Rājasthānīs. Haribhadra of Chitor is the most famous author of Jaina literature as regards not only the number of the works he wrote but also the diversity of the subjects, he treated.[1] He commented on the *Anuyogadvārasūtra, Āvaśyakasūtra, Daśavaikālikasūtra, Nandīsūtra, Prajñapanāsūtra* etc. Besides his commentaries on *Āgamas,* he wrote the *Anekāntajayapatākā* and *Anekāntavādapraveśa,* in which he not only expounded the Jaina philosophy of Anekānta but also criticized current philosophical systems. The study of *Anekāntajayapatākā* remained popular even in subsequent periods.[2] Among other philosophical works, mention can be made of his *Yogabindu*[3] and *Yogadrishtisamuchchaya.* His commentary on the *Nyāyapraveśa* of Dignāga[4] introduced the Jaina world to Buddhist logic. He had also his religious compositions like the *Dharmasaṁgrahaṇī, Kshetrasamāsaṭīkā, Pañchavastu, Dharmabindu, Ashtaka, Śoḍaśaka, Panchāśaka* and *Sambodhaprakarana,* in some of which, he not merely expounded Jaina principles but threw as well a challenge for all-sided reform, doctrinal as well as social.

Even after Haribhadra, Jaina scriptures were being intensively studied in Rajasthan. Vīrasena learnt the *Shatakhanḍāgama* and the *Kashāyaprābhrta* from Elāchārya at Chitor and after that, he wrote the *Dhavalā* and the portion of the *Jayadhavalā* in the south, in the ninth century.[5] In 858 A.D., Jayasiṁhasuri composed the *Dharmopadeśamālāvivarana* during the reign of the Pratīhāra ruler Mihirabhoja at Nāgaur.[6] Another great literary writer was

1. According to Jaina traditions, he is said to have composed 1400 *Prakaranas*. It seems that in this connection Prakaraṇa does not denote as usually a separate systematic treatise but is used in restricted sense. Many of his works have perished due to the ravages of times but still a large number of his works are available. See the list of his works in JSSI, pp. 159-60.

2. SVRSSG., p. 844.

3. Published by Jainadharmaprasāraka Sabhā, Bhāvanagar.

4. It was commented on also by Pārśvadevagaṇi in V. 1169 (*Patan Catalogue of MSS.* p. 293.)

5. JGPS., p. 90 (Introduction).

6. JSSI., p 180.

Siddharshi who wrote a treatise on the *Nyāyāvatāra* of Siddhasena and *Upadeśamālāvivaraṇa* of Dharmadāsagaṇi in the tenth century.[1] Harisheṇa, who was originally a resident of Chitor and belonged to the Dhakkaḍa family, migrated to Achalapura where he wrote the *Dhammaparikkhā* in 987 A.D.[2] Jineśvarasūri was not only the reformer but also a scholar who wrote the *Pramāṇalakshana* along with a commentary. His other known works are *Pañchalingīprakarana* and *Shatasthānakaprakarana* and commentaries written on *Ashtakas* of Haribhadra in 1023 A.D.[3] Jinavallabhasūri is the author of several works such as *Sūkshmārthasiddhāntavichārasāra*, *Āgamikavastuvichārasāra*, *Pinḍaviśuddhiprakarana*, *Paushadhavidhiprakarana*, *Saṁghapattaka*, *Pratikramaṇasāmāchārī*, *Dharmaśikshā*, *Dharmopadeśamālā*, *Dvādaśakulakarūpaprakarana* and *Praśnottaraśataka*.[4]

The period from the eleventh to the thirteenth century A.D. may be called the golden age in Jaina literature, because Jaina scholars wrote notable works at this time. Jinadattasūri, who preached Jainism to the chiefs of Rajasthan, is the author of several works such as *Kālasvarūpakulaka*, *Viṁśikā*, *Charcharī*, *Saṁdehadohāvalī*, *Sugurupāratantrya* and *Upadeśarasāyana*.[5] Munichandrasūri, the profound scholar of Jainism, wrote several works and commentaries. He began to write a treatise on the *Upadeśapada* of Haribhadra at Nagaur but finished it at Patan in 1117 A.D.[6] The pupil of Munichandrasūri was Vādidevasūri who wrote the *Pramāṇatattvālaṁkāra* along with a commentary of his own, the *Syādvādaratnākara*.[7] Hemachandra, a younger contemporary of Devasūri and guru of Kumārapāla, was the celebrated writer who wrote on different branches of learning. He wrote the *Pramāṇamīmāṁsā* with a commentary of his own. His other Philosophical works known to us are *Anyayogavyavachchhedikā* and *Yogaśastrāsatīka*. Jinapatisūri, who visited the court of Pṛithvīrāja II the Chauhāna ruler of Ajmer, composed the *Prabodhyavādasthala* and his commentaries on *Saṁghapattaka* of Jinavallabha and *Pañchalingī* of Jineśvarasūri are

1. JSSI., p 186.

2. *The Age of Imperial Kanauj*, p. 219. DR. HIRA LAL JAIN identifies Achalapur with modern Ellichpur in Amraoti District. Srī Agarachanda Nāhatā thinks it to be modern 'Achalapura' still situated in Mewar, See RSSG, p. 721.

3. JSSI., p. 208. 4 Ibid., pp. 231-232. 5. JSSI., pp. 233.

6. Ibid., p. 242. 7. Ibid., pp. 248-249.

also known.[1] His learned Srāvaka named Nemichandra Bhaṇḍāri of Marukota is the author of *Shashṭiśataka* in Prākrit.[2] *Dharmakalpadruma* written in Prākrit in 1129 A.D. by *Dharmaghoshasūri,* who has a great influence over the Chauhāna ruler Vigraharāja of Sakambharī, is also available.[3] In 1217 A.D. Sarvadevasūri of the Kharataragachha composed the *Svarṇasaptatikāvṛitti* at Jaisalmer.[4] The *Upadeśamālāvṛitti* was composed by Vijayasiṁhasūri of Chandragachchha in 1246 A.D.[5]

Jineśvarasūri became the *paṭṭadhara* af Jinapatisūri and wrote the *Dharmavidhiprakarana.* His disciples namely Lakshmītilaka, Abhayatilaka and Sarvarāja also wrote valuable works.[6] A lengthy commentary was written by Lakshmītilaka on the *Dharmavidhiprakarana* in 1260 A.D. at Jalor. Abhayatilaka prepared a treatise on the *Nyāyālaṁkāra* and Sarvarāja, at the request of the nun named Buddhisamṛiddhi wrote commentaries on the *Ganadharasārdhaśataka* and *Pañchalingīprakarana.* Vivekāsāgara, the pupil of Jineśvarasūri, also wrote the *Samyaktvālamkāra.*[7] In 1316 A.D., Jinakuśalasūri wrote a commentary on the *Chaityavandanakulaka* of Jinadattasūri at Barmer.[8]

Another reputed scholar of this age is Āśādhara who originally belonged to Mandalgarh in Mewar but left it for Dhara in Malwa on account of Muslim invasions in the thirteenth century. He is the author of more than twenty works,[9] the *Sāgāradharmāmṛita* and *Anagāra-Dharmāmṛita* being the most famous and popular. He also wrote commentaries on them known respectively as *Jñānadīpikā* and *Bhavyakumudachandrikā.* His *Mūlārādhanā* is a treatise on the *Ārādhanā,* a work of Sivārya written in Prākrit. He also wrote a philosophical work named *Prameyaratnākara* but it is not available. He composed the work on Yoga known as the *Adhyātmarahasya.* The *Jinayajñakalpasaṭīka* was written by him, but its commentary is not available. He wrote a commentary on *Ishtopadeśa* of Pujyapāda and *Bhūpālachaturviṁśatikā* of Bhūpāla. He wrote *Sahasranāmastavana* with his own commentary. He composed the *Nityamahoddyota* and *Ratnatrayavidhāna.*

Even after the thirteenth century A.D., literary activities continued among the Jainas. Numerous works were written but most of them were stereotyped, imitative and artificial. They are not spontaneous and natural as

1. JSSI., pp. 335-336.
2. RB III, No. 2.
3. Ibid.,
4. RB, III, No. 2.
5. JSSI., p. 240.
6. RB., III, No. 2.
7. JSSI., p. 415.
8. Ibid., p. 432.
9. JSAI., pp. 134-136

they were in early times. Padmanandi, pupil of Bhaṭṭāraka Prabhāchandra of Mūlasaṁgha, lived in the fourteenth century A.D. and composed the *Śrāvakāchārasāroddhāra.*[1] His pupil Sakalakīrti is a well-known scholar who wrote *Siddhāntasāradīpaka, Sārachaturviṁśatikā, Dharmapraśnottara, Śrāvakāchāra, Subhāshitāvalī* and *Karmavipāka*. The *Mūlāchārapradīpa* was written by him in the temple of Pārsvanātha at Badali near Ajmer.[2] His younger brother and pupil Brahma Jinadāsa is the author of *Dharmavilāsa.*[3] The *Siddhāntasāra-bhāshya, Paramārthopadeśa* and *Tattvajñānataraṅginī* are the works of Jñanabhūshaṇa, pupil of Bhuvanakīrti.[4] His disciple named Sumatikīrti composed the *Karmakāṇḍaṭīkā* and *Pañchasaṁgraha.*[5] Bhaṭṭāraka Subhachandra is a famous scholar of the sixteenth century; and the works, which are known to have been written by him in a period between 1515 A.D. and 1556 A.D. are *Kārttikeyānuprekshāṭīkā, Adhyātmataraṅgiṇī, Ambikākalpa, Aṅgaprajñapti, Saṁśayavadanavidāraṇa, Svarūpasaṁbodhanavritti, Karmadāhavidhi, Chintāmaṇipūjā, Apaśabdakhaṇḍana, Tattvanirṇaya, Sarvatobhadra, Shaḍvāda, Palyavratodyāpana, Chatustriṁsadadhikadvādaśaśatodyāpanā* and commentary on *Nityamahoddyota* of Āśādhara.[6]

Padmamandira of the Kharataragachchha wrote a *Ṛishimaṇḍalavritti* at Jaisalmer in 1496 A.D. A commentary on the *Laghujātaka* was written by Bhaktilābhagaṇi in 1514 A.D. at Bikaner[7] At the same place in 1525 A.D., Jinahansasūri composed the *Āchārāṅgadīpikā*[8]. In 1568 A.D. Nayaraṅga wrote the *Nidhikandalī* at Vīramapura in Prākrit with his own Sanskrit commentary.[9] The *Praśnottarashashṭhīśatakavritti* of Punyasāgara Mahopādhyāya was probably written in Rajasthan. His pupil Padyarāja in 1587 A.D. composed the *Daṇḍakavritti* at Phalodhi.[10] Upādhyāya Gunavinaya was the well-known scholar of his time and several works are known to have been written by him in Rajasthan. He made commentaries on *Vairāgyaśataka, Saṁbodhasaptatikā, Indriyaparājayaśataka, Ṛishimaṇḍalāvachūri* etc. He also prepared a work named *Vichārasaṁgraha.*[11]

Samayasundara was the profound scholar of Jainism in medieval times and carried on his literary activities in different parts of Rajasthan. He wrote his works in Sanskrit and Rājasthānī. The *Bhāvaśataka* was prepared by

1. JGPS., No. 14. 2. Ibid., p 11 (Int.). 3. Ibid.,
4 JSAI , p. 530. 5. JGPS., p 51 6. JSAI., p. 561.
7. RB., III, No. 2. 8. Ibid., 9. Ibid , 10. Ibid., 11. Ibid.

him in 1589 A.D. *Sāmāchārīśataka* and *Viśeshaśataka* in 1615 A.D. and *Vichāraśataka* in 1617 A.D. are known to have been written at Merta. He composed the *Yatyārādhanā* and *Kalpasūtrakalpalatāvṛitti* in 1628 A.D. at Riṇī near Bikaner. The *Rūpakamālāvritti* and *Ashtakatraya* were written at Bikaner respectively in 1606 A.D. and 1620 A.D. He made the *Vṛittaratnākaravṛitti* in 1637 A.D. at Jalor.[1] His pupil Harshanandana wrote a commentary on the *Ṛishimaṇḍala* in 1648 A.D. and *Uttarādhyayana* in 1654 A.D. at Bikaner. His *Madhyamavyākhyānapaddhati* and *Sthānāṅgagāthāgatavṛitti* are also noteworthy works.[2]

Rājakuśala wrote an explanatory note on *Sūktidvātriṁśikā* at Jalor in 1593 A.D.[3] The *Vidagdhamukhamandanavritti* was written by Sivachandra in 1612 A.D. at Alwar.[4] Upādhyāya Sūrachanda composed the *Jainatattvasāragrantha* in 1622 A.D. with *Svopajñavṛitti* at Amarasar near Bikaner.[5] In 1627 A.D. Bhāvavijaya wrote a criticism on the *Uttarādhyayana* at Sirohi.[6] In 1666 A.D., Chāritranandana, pupil of Jayaraṅga, wrote the *Uttarādhyayanadīpikā*.[7] At Venātaṭa *Saptapadārthīvritti* was made by Bhāvapramoda in 1673 A.D.[8] Jinavardhamānasūri wrote the *Sūktimuktāvalī* in 1682 A.D. at Udaipur.[9] A fine criticism was written on the *Siddhāntachandrikā* by Sadānanda in 1741 A.D.[10] Lakshamīvallabha, pupil of Lakshmīkīrti wrote treatises on the *Uttarādhyayana* and *Kalpasūtra*.[11] *Siddhāntachandrikāvṛitti* is the work of Jñānatilaka.[12] Udayachandra and Srīmad Devachanda wrote the *Pāṇḍityadarpana* and *Jñānamañjarī* respectively.[13]

In the 17th century A.D., the poet Rājamalla composed the *Latīsaṁhitā*, *Adhyātmakamalamārtaṇḍa* and *Pañchādhyāyī*.[14] Meghavijaya is the author of *Mūrtikāprasāda*, *Brahmābodha*, *Yuktiprabodhasatīka* and *Dharmamañjushā*.[15] Yaśasvatasāgara was a philosopher who wrote the Jaina *Saptapadārthī* in 1700 A.D. at Sanganer during the reign of Mahārāja Jayasimha. His other philosophical works are *Pramāṇapadārtha*, *Vādārthanirūpana* and *Syādvādamuktāvalī*. He wrote an *Avachūri* on the *Vichārashadtriṁśikā*. He is also the author *Bhāvasaptatiṭīkā* and *Stavanaratna*.[16]

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1. RB., III, No. 2. See also JSSI., p. 589.
2. Ibid.,
3. Ibid.,
4. *Arāvali*, I, No. 12.
5. NPP., XVII, No. 1.
6. RB., III, No. 2.
7. Ibid.,
8. Ibid.,
9. Ibid.,
10. Ibid.,
11. RB., I, No 2.
12. RB., III, No. 2.
13. Ibid.,
14. *Anekānta*, IV, No 2.
15. JSSI., pp., 651–57.
16. Ibid., p. 656.

Rāmavijaya of the Kharataragachchha wrote the *Gunamālāprakarana* in 1760 A.D., *Stutipañchāśikā* in 1757 A.D., *Siddhāntachandrikāvritti*, *Sādhvāchāra*, *Shaṭatriṁśikāvijñapti*, *Jñānapūjā* etc.[1] His pupil Kshamākālyāṇa was a scholar who wrote the *Sūktiratnāvalīsvopajñavṛitti* in 1790 A.D., *Jīvavichāra* in 1793 A.D. at Bikaner, *Praśnottarasārdhaśataka* in 1794 A.D. and *Vijñānachandrika* in 1802 A.D. at Jaisalmer.[2] The *Praśnottaraśataka* is the work of Ummedachandra, pupil of Vāchaka Rāmachandra, written in 1827 A.D. In 1830 A.D., the pupil of Jinahemasūri composed the *Siddhāntaratnāvalī* at Jaipur.

From the sixteenth century A.D., Philosophical and Canonical works began to be written in Hindī when it became the language of the masses. Sumatikīrti wrote the *Dharmaparīkshārāsa* in 1568 A.D. in the mixed Gujarātī and Rājasthānī.[3] In the sixteenth or seventeenth century A.D., Rājamalla wrote a treatise on the Sanskrit work named *Samayasārakalaśa* in Hindī prose.[4] Paṇḍita Akhayarāja Śrīmāla, who lived in Jaipur in the seventeenth century A.D., prepared a commentary on the *Vishāpahārastotra* in Hindī prose. His *Chaturdaśagunasthānacharchā* written in Hindī prose is also available.[5]

Paṇḍita Toḍaramal was the reputed author of Hindī prose in the eighteenth century. He survived only upto the age of thirty, but even during this short period, he made valuable contributions to Jainism. At the age of fifteen, he wrote a letter full of spiritual ideas answering some difficult questions to the Śrāvakas of Multan. He prepared commentaries on the hard and obstruse works such as the *Gommatasāra-Jīvakarmakāṇḍa*, *Labdhisāra*, *Kshapanasāra* and *Trilokasāra*. He began to write treatises on the *Purushārthasiddhyupāya* and *Ātmānuśāsana*, but they could not be finished as he was murdered. The commentary on the *Purushārthasiddhyupāya* was completed by Daulatarāma and the other on *Ātmānuśāsana* remained incomplete. His *Mokshamārgaprakāśa* is an original and independent work which shines like a jewel in Indian literature. All these works are in Hindī prose. His son Gumanīrāma was also a scholar who wrote the *Satyasvarūpa*.[6]

Paṇḍita Śivajīlāla hailed from Jaipur and composed the *Bhagavatīārādhanāṭīkā* in 1761 A.D. His *Bhāshāvachanikās* such as *Ratnakaraṇḍa*, *Charchāsangraha*, *Bodhasāra*, *Darśanasāra*, *Adhyātmatarangiṇī* are also available. His

1. RB., III, No. 2.
2. Ibid.
3. *Anekānta*, XI, p. 312.
4. *Vīravāṇī*, I, p. 7.
5. Ibid., III, p. 9.
6. *Anekānta*, VI, No. 8.

work named *Terāpanthakhaṇḍana* gives us information about the Terāpantha sect found among the Jainas.[1]

Paṇḍita Dīpachanda Sāha was a well-known scholar of the eighteenth century. In the beginning, he lived at Sanganer but afterwards settled at Āmber. He is the author of several works such as *Anubhavaprakāśa*, *Chidvilāsa*, *Ātmāvalokana*, *Paramātmapurāṇa*, *Upadeśaratnamālā*, *Jñānadarpana*, *Svarūpānanda* and *Bhāvadīpikā*. Most of these works are found written in Hindi prose.[2] Khuśālachanda Kālā wrote *Vachanikās* on several *Purāṇas* and *Charitras*. Besides, he wrote a commentary known as *Subhāshitāvalī* in Hindī on the work of Sakalakīrti in 1737 A.D.[3]

Paṇḍita Daulatarāma of Dausā wrote a *Vachanikā* in Hindī on the Sanskrit work, *Puṇyāśrava* of Pāṇḍe Jinadāsa in 1720 A.D.[4] Paṇḍita Devīdāsa Godhā, who was a native of Basuā, near Jaipur, wrote a *Vachanikā* on Sanskrit work named *Sidhāntasārasangraha* of Narendrasena in Hindi at Bhilsa in 1787 A.D. He is also the author of *Charchāgrantha*, *Chidvilāsa* and *Pravachanasāra*.[5] Bhaṭṭāraka Vijayakīrti wrote the *Mahādaṇḍaka* in 1772 A.D.[6]

Jayachandra Chhābarā, author of the nineteenth century, had good command over both Sanskrit and Prākrit. He made translations of several Sanskrit and Prākrit works in Hindi between 1804 A.D. and 1813 A.D. He translated *Sarvārthasiddhi* of Pūjyapāda, *Prameyaratnamālā* of Āchārya Māṇikyanandi, *Dravyasaṁgraha* of Nemichandrāchārya, *Svāmīkārttikeyānuprekshā* of Svāmīkumāra. *Samayasāramūla* of Āchārya Amṛitachanda, *Āptamīmāṁsā* of Samantabhadra, *Ashtpāhuḍa* of Kundakunda, *Jñānārnava* of Śubhachandra and *Bhaktāmarastotra*.[7] His son Nandalāla was a scholar like his father. He began to write a treatise on the *Mūlāchāra* in Hindi but expired before giving a finishing touch.[8] Later on, it was completed by Rishabhadāsa Nigotya Paṇḍita Mannālāla Sāṅgāka, the chief disciple of Paṇḍita Jayachanda, translated *Chāritrasāra* into Hindi. He started the work of *Vachanikā* on the *Rājavārtika* but passed away before completing it.[9]

Pārasadāsa Nigotya, a scholar of the nineteenth century A.D., wrote *Vachanikās* on the *Jñānasūryodaya* of Vādichandrasūri and *Sārachaubīsī* of

1. JSAI., pp. 34-35.
2. *Anekānta*, XIII, Nos. 4, 5 and 7.
3. *Vīravāṇī*, I, p. 48.
4. Ibid., II, p. 30.
5. Ibid., VI, p. 86.
6. *Hindi Jaina Sāhitya Kā Saṁkshipta Itihāsa*, p. 206.
7. *Vīravāṇī*, I, p. 100.
8. Ibid.,
9. Ibid., p. 113.

Sakalakīrti.[1] Champārāma of Jaipur composed the *Jainachaityastava* in 1825 A.D.[2] Paṇḍita Sadhāsukha Kāsalīvāla is the author of *Tatvārthasūtrabhāshā*, *Bhagavatī-ārādhanābhāshā*, *Ratnakarandasrāvakāchārabhāshā* and *Samayasārabhāshā*.

Canonical and Philosophical works were also witten in Rājasthānī language. Samayasundara, Jinaharsha, Jinasamudrasūri and Jītamala of Terāpanthī sect were well-known-authors who wrote several works.[3] The most important is *Bhagavatīsūtra* of Jītamala written in sixty thousand ślokas.

(2) Rich Narrative Literature of the Jainism

Jaina literature is full of popular stories, tales and narratives. Jaina scholars were good story tellers themselves, and, therefore, they have left for us numerous Indian tales which otherwise, would have been lost. These tales are found in Kathās, Kathākośa, epics, Charitra and the Purānas.

(i) Kathās and Kathānakas: Kathās and Kathānakas were written in Prākrit, later in Sanskrit and afterwards in Hindī. They served the purpose of moral and religious instructions and also provided amusement and entertainment. Haribhadrasūri, who lived in the latter half of the eighth century A.D., has written the *Samarādityakathā*[4] (*Samarāichchhakahā*) and *Dhūrtākhyāna* in Prākrit.[5] *Samarādityakathā* is a religious tale in nine sections which describe the cycle of nine lives through which the hero Samarāditya and his antagonist have to pass in succession as a result of their actions. *Samarādityakathā* is written in a simple and fluent narrative prose rarely interspersed with long descriptive passages in the ornate style of the Sanskrit writers *Dhūrtākhyāna*, on the other hand, is composed entirely in verse containing 485 *gāthās* in a simple style. It is a good satire on popular Hinduism.

Haribhadra was followed by his pupil *Uddyotanasūri* who completed his great Kathā, the *Kuvalayamālā*, at Jalor in 778 A.D. in the reign of Vatsarāja Pratihāra. It is a religious tale narrated in Prākrit prose and verse on the pattern of the Sanskrit Champūkāvya. Some of its passages throw some light on the contemporary history of this region.[6] Another great writer of

1. *Vīravāṇī*, I, p. 285.
2. *Hindī Jaina Sāhitya kā Saṁkshipta Itihāsa*, p. 209.
3. SVRSSG., p. 714.
4. Ed. Hermann Jacobi.
5. Published in the Singhi Jaina Series See Vol. 20.
6. JBORS, March, 1928, p 28.

this time is Siddharshi who completed his *Upamitibhavaprapañchākathā* at Bhillamāla in 905 A.D.[1] It is as much a work of philosophy as of poetry and is one of the finest allegories in any language. Written in simple and easily understandable Sanskrit, it must have appealed not only to scholars but also to the masses who cared probably more for the story than the allegory that underlay its structure.

The *Bhavishyadattakathā* of Dhanapāla was probably written in Rajasthan because the poet was of Dhakkaḍa Vaṁśa which seems to have originated from Rajasthan.[2] Another author of the same name Dhanapāla composed the *Tilakamañjarī* in 970 A.D. which may stand in comparison with the *Kādambarī* of Bāṇa.[3] Jineśvarasūri prepared the *Nirvāṇalīlāvatīkathā*.[4] *Surasundarīkathā* was written at Chandrāvatī near Abu in 1038 A.D. by Dhaneśvarasūri, pupil of Jineśvarasūri.[5] The *Ratnaśekharakathā* was composed at Chitor by Jayachandasūri.[6] In the twelfth century, Siṁhakavi wrote the *Pajjuṇṇakahā* at Bambhanavāḍa, near Sirohi.[7] Vivekasāgara composed the *Puṇyasārakathānaka* at Jaisalmer in the thirteenth century.[8]

Sakalakīrti, who lived in the fifteenth century, is the author of *Bhāvanāpañchaviṁśativratakathā*.[9] The writer of the *Siddhachakra* is Śubhachandra, the Paṭṭadhara of Padmanandi, who separated from Sakalakīrti.[10] *Nandīśvarakathā* and *Ashṭāhnikākathā* were written by Śubhachandra, pupil of Vijayakīrti, in the sixteenth century.[11] In 1469 A.D., Bhaṭṭāraka Somakīrti of Kāshṭhā Saṁgha wrote the *Saptavyasanakathāsamuchchaya*. The *Saubhāgyapañchamīkathā* was prepared by Kanakakuśala in 1598 A.D. at Merta.[12] Samayasundara is the writer of the *Chāturmāsikaparvakathā* and *Kālakāchāryakathā*.[13] *Damayantīkathā* was composed by Guṇavinaya.[14] Bhānuchandra Upādhyāya is the author of *Kādambarīpūrvabhāgaṭīkā*, *Ratnapālakathānaka* and *Vivekavilāsaṭīkā*.[15] The *Ashṭāhnikākathā* and *Chandanashashṭīkathā* were written respectively by Bhaṭṭāraka Surendrakīrti[16] and Bhaṭṭāraka Devendrakīrti.[17] Upādhyāya Lakshmīvallabha, pupil of Lakshmīkīrti, composed the *Pañchaku-*

1. JSSI., p. 185.
2. JSAI., pp. 467-468.
3. Ibid., pp. 468-69.
4. JSSI., p. 208.
5. Ibid.
6. RB., III, No. 2.
7. Ibid.
8. JSSI, p. 415.
9. RJSBGS, p. 22.
10. JGPS, No, 62,
11. RJSBGS, pp. 48 & 247.
12. JSSI, p. 604.
13. Ibid , p. 588.
14. RB III, No. 2.
15. JSSI, p. 596
16. RJSBGS, p. 20.
17. Ibid., p. 21.

mārakathā at Riṇī, near Bikaner in 1689 A.D.[1] The *Bhavishyadattakathā* and *Pañchamīkathā* were prepared by Meghavijaya in the eighteenth century.[2] Kshamākalyāṇa is the composer of *Chaturmāsikāholikāparvakathā* and the *Akshayatṛtīyākathā*.[3]

There is quite a large story literature in Hindi created by Jaina authors. Brahma Rāyamala wrote the *Hanuvantakathā* in 1559 A.D., *Bhavishyadattakathā* in 1576 A.D. and *Nirdoshasaptamīvratakathā*.[4] The *Holī kī kathā* was composed by Chhītara Ṭholiyā of Maujamabad in 1603 A.D.[5] In 1664 A.D., Padmanābha Kāyastha of Bundi composed the *Yaśodharachaupāībandhakathā*[6]. *Jyeshthajinavarakathā* was written by Khuśālachanda Kālā in 1725 A.D. *Dharmabuddhikathā* is the story of Paṇḍita Bakhatarāma written in 1743 A.D.[7] *Rātribhojanakathā* was written by *Kiśanasimha*[8] and Jīvarāja composed the *Maunaekādaśīkathā* in 1807 A.D. at Bikaner.[9]

(ii) KATHĀKOŚA: Jainas have made several collections of tales known as the *Kathākośa*. Haribhadra is known to have written a *Kathākośa* in the eighth century A.D.[10] Jinadāsa, the pupil of Bhaṭṭāraka Sakalakīrti, is the author of another *Kathākośa*.[11] Bhaṭṭāraka Devendrakīrti prepared the *Vratakathākośa*.[12] Jodharāja Godikā wrote the *Kathakośa* in 1665 A.D. and the *Samayaktvakaumudī* in 1667 A.D.[13] *Punyāśravakathākośa* is the work of Paṇḍita Daulatarāma written in 1720 A.D.[14] Khuśālachanda composed the *Vratakathākośa* in 1726 A.D.[15]

(iii) EPICS: Jainas have not only adopted the epic themes such as the Kṛishṇa and Rāma legend and others of Hindus but they have also written their own original epics. The earliest of this kind is the Prākrit epic *Paumachariya* by the poet Vimalasūri. It is said to be written 530 years after the *nirvāna* of Mahāvīra. This is the Jaina *Rāmāyana* and served as the model for the others. Hemachandra also wrote the Jaina *Rāmāyana*.[16] In 1595 A.D., the *Devarāmāyana* was composed by Devavijaya at Śrīmāla[17] The

1. RB III, No. 2 2 JGG, p. 58. 3. Ibid., p. 61. 4 JGPS, p, 62.
5 PS, p. 281. 6. Ibid , p. 250.
7. *Hindī Jaina Sāhitya kā Samkshipta Ithihāsa*, p 219 8. Ibid.
9. RB III, No. 2 10. JGG, p. 6. 11. JGPS, (Int.).
12 RJSBGS, p. 22. 13. *Jaina Sāhitya kā Saṁkshipta Itihāsa*, p 115.
14. *Vīravānī*, II, p. 30. 15. Ibid.
16. *The Jainas in the History of Indian literature*, p. 12. 17. RB III, No. 2.

Rāmāyana written in Rājasthānī by Vidyākuśala and Chāritradharma is also available.[1]

(iv) Charitras and Purāṇas: Narrative literature also consists of Charitras and Purāṇas, which are the lengthy biographies of the Tīrthaṅkaras, Chakravartīs and Ṛishis of the past. Such works were written in Rajasthan from time to time. The *Munipaticharitra, Yaśodharacharitra* and *Nemināthachariu* are the works written in the eighth century by Haribhadra.[2] The *Chandrakevalīcharitra* was composed by Siddharshi in 917 A.D., twelve years after the composition of the *Upamitibhavaprapañchākathā*.[3] Jineśvarasūri is the author of *Vīracharitra*;[4] and *Ganadharasārdhaśataka* and *Ganadharasaptati* were composed by Jinadattasūri.[5] Devachandrasūri wrote the *Śāntināthacharitra* in 1103 A.D.[6] Its extent is 12000 *ślokas* and the language is Prākrit. His disciple the great Hemachandra is the author of the *Trishashthiśalākāpurushacharitra* which is the store-house of stories and tales. It describes the lives of sixtythree persons in ten cantos.

The *Sanatkumāracharitra* is the work of Jinapāla Upādhyāya written in the thirteenth century A.D.[7] Sumatigaṇi, pupil of Jinapatisūri, wrote a lengthy commentary on the *Ganadharasārdhaśataka*.[8] The *Dhanyaśālibhadracharitra* was written at Jaisalmer by Pūrṇabhadragaṇi, pupil of Jinapati. His *Atimuktakathācharitra* and *Kritapunyacharitra* are also available.[9] In 1218 A.D., the poet Lakkhaṇa composed the *Jinadattachariu* at Vilāsapura near Kotah where he came for safety from Muslim invasions from Tribhuvanagiri (Modern Tahangarh), near Bharatpur.[10] Lakshmītilaka composed the *Pratyekabuddhacharitra* in 1254 A.D. at Palanpur.[11] Chandratilaka began to write the *Abhayakumāracharitra* at Barmer and finished it at Khambhat in 1225 A.D.[12] The *Naravarmacharitra* is the work of Vivekasamudra in 1277 A.D.[13] The poetess Guṇasamṛiddhi Mahattarā, pupil of Jineśvarasūri, composed the *Añjanāsundarīcharitra* in Prākrit in 1349 A.D.[14]

1. SP V, No, 4. 2. JSSI, p. 162. 3. Ibid., p. 186. 4. Ibid., p. 208.
5. Ibid., p. 233. 6 Catalogue of MSS., in Jaisalmer Bhaṇḍāras, p. 46.
7. JSSI, p. 395. 8. Ibid., p. 396.
9. Catalogue of MSS in Jaisalmer Bhaṇḍāras, pp. 3 & 34.
10. Anekānta VIII, p. 400. Pt. Paramānanda Śāstri had identified Vilāsapur with Willarampur in Eta district of UP. Actually it is Vilāsapura near Kota.
11. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 23. 12. JSSI, p. 411.
13. RB III, No. 2. 14. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 49.

There is a Jaina inscription entitled *Uttamaśikharapurāna* by Siddhasūri of Māthura Saṁgha incised on a rock 15 feet long by 5 feet broad at Bijaulia.[1] Paṇḍita Āśādhara wrote the *Trishashtismritiśāstra*.[2] Padmanandi, who flourished in the fifteenth century A.D., wrote the *Varddhamānacharitra*.[3] The *Mallināthacharitra, Yaśodharacharitra, Vrishabhacharitra, Sudarśanacharitra, Sukamālacharitra, Varddhamānacharitra, Dhanyakumāracharitra, Jambūsvāmīcharitra* and *Śrīpālacharitra* are the works of Bhaṭṭāraka Sakalakīrti.[4] His pupil and younger brother Brahma Jinadāsa composed the *Jambūsvāmīcharitra, Rāmacharitra* and *Harivaṁśacharitra*.[5] Bhaṭṭāraka Somakīrti of Kāshṭhā Saṁgha composed the *Pradyumnacharitra* in 1474 A.D. and the *Yaśodharacharitra* was written by him in Mewar in 1479 A.D. The author of the *Śrenikacharitra, Chandraprabhacharitra, Jīvandharacharitra, Karakaṇḍacharitra, Chandanacharitra* and *Pāndavapurāna* is Subhachandra, the pupil of Vijayakīrti.[7] Ṭhākura, who was the disciple of Bhaṭṭāraka Viśālakīrti of Nagaur, composed the *Mahāpurānakālikā* in 1593 A.D.[8]

In the seventeenth century A.D. *Jambūsvāmīcharitra* was written by the poet Rājamalla.[9] Paṇḍita Jinadāsa, the pupil of Lalitakīrti, composed the *Holirenukācharitra* in 1551 A.D.[10] *Sushenacharitra* is the work of the poet Jagannātha who was a disciple of Bhaṭṭāraka Narendrakīrti.[11] The great poet Meghavijaya of the eighteenth century composed the *Laghutrishashthiśalākāpurushacharitra*.[12] Upādhyāya Kshamākalyāna wrote the *Yaśodharacharitra* and *Śrīpālacharitra*. While writing the *Samarādityacharitra* at Bikaner, he died in 1816 A.D. That incomplete work was finished by Sumativardhana in 1817 A.D. at Jaipur. In 1811 A.D., Jayakīrti wrote the *Śrīpālacharitra* at Jaisalmer.[13]

In medieval times, Purāṇas and Charitras of the Prākrit and Sanskrit languages were translated into Hindī language and even some fresh were also written. Brahma Jinadāsa composed the *Ādipurāna, Jambūsvāmīcharitra* and *Yaśodharacharitra* in mixed Gujarātī and Rājasthānī.[14] The poet Rājamalla, who settled at Sanganer in his last days, wrote the *Pradyumna-*

1. PRAS, wc., 1905-6, p 58.
2. JSAI, p. 136.
3. JGPS, p. 21 (Int.).
4. JGPS, p 11.
5. Ibid., pp. 7, 15 and 142.
6. Ibid., pp. 43 and 78 (Int).
7. JSAI, p. 533.
8. *Anekānta* III, p. 183.
9. Ibid., IV, No 2
10. JGPS, No 45
11. Ibid , p. 40 (Int.).
12. JSSI, p. 653.
13. RB III, No. 2.
14. PS, pp. 203, 213 and 248.

charitra in 1571 A.D.[1] The *Nemīśvarachandrāvana* of 1633 A.D. is the work of Bhaṭṭāraka Narendrakīrti.[2] Jodharāja Godīkā of Sanganer made the *Prītaṁkaracharitra* in 1664 A.D.[3] In 1665 A.D., the *Pradyumnaprabandha* was written by Bhaṭṭāraka Devendrakīrti of Idar.[4] The *Sītācharitra* is the work of the poet Rāyachanda written in 1656 A.D.[5] The *Harivaṁśapurāna* was written in 1712 A.D. at Amber by Nemichanda, pupil of Jagatakīrti.[6] In 1724 A.D., Lakshmīdāsa composed the *Yaśodharacharitra*.[7] Khuśālachanda Kālā of Sanganer translated the *Harivaṁśapurāna, Padmapurāna, Uttarapurāna, Dhanyakumāracharitra, Jambucharitra* and *Yaśodharacharitra* into Hindi.[8] *Bhadrabāhucharitra* is the work of Kiśanasiṁha who belonged to Sanganer.[9] Bhaṭṭāraka Vijayakīrti of Amber composed the *Śrenikacharitra* in 1770 A.D.[10] In 1804 A.D., Vijayanātha of Toḍānagara translated the *Varddhamānapurāna* in Hindi as desired by Kṛipārāma and Śrījana, sons of Jñānachanda who was the Dīvāna of Jaipur.[11]

Nathamala Bilālā, the cashier of the Bharatpur state, is the author the *Nāgakumāracharitra, Jīvandharacharitra,* and *Jambūsvāmīcharitra*.[12] *Hanumānacharitra, Śāntināthapurāna* and *Bhavishyadattacharitra* are the works of Sevārāma Jāṭa.[13] Paṇḍita Lālachanda Sāṅgāneriyā composed the *Varāngacharitra, Vimalapurāna* and other works.[14] *Chāritrasāra* was written by Paṇḍita Mannālāla in 1814 A.D.[15] Paṇḍita Daulatarāma of Baswa settled at Jaipur where he translated the *Ādipurāna, Padmapurāṇa, Harivaṁśapurāna* and *Śrīpālacharitra* into Hindi.[16]

(v) RĀSAS: Rāsas are long ballads which are found in large number in Hindi literature from the thirteenth century A.D. Āsiga wrote the *Jīvadayārāsa* and *Chandanabālārāsa* in about 1200 A.D. at Jalor.[17] Several *Rāsas* are known to have been written by Śālibhadra, Abhayatilaka, Lakshmītilaka, Dharmakalaśa etc.[18] Brahma Jinadāsa is the author of *Yaśodhararāsa, Ādināthārāsa, Śrenikarāsa, Samakitarāsa, Karakaṇḍurāsa, Karma-*

1. *Vīravāṇī*, II, p. 232. 2. PS, p. 233. 3. *Vīravāṇī*, I, p. 71.
4. PS, p. 239 5. Ibid., p. 266. 6 Ibid, p 278.
7. Ibid., p. 249. 8. *Vīravāṇī*, I, p 48.
9. *Hindi Jaina Sāhitya kā Samkshipta Itihāsa*, p 48. 10. Ibid., p 206.
11. *Hindī Jaina Sāhitya Kā Samkshipsa Itihāsa*, p. 206. 12. Ibid. 13. Ibid.
14. *Vīravāṇī*, I, p. 155. 15. Ibid., II, p. 30. 16. Ibid.
17. *Bhāratīyavidyā*, III, p. 201. 18. *Śrī Yatīndrasūri Abhinandanagrantha*, pp. 121-127.

Ṛipākarāsa, Srīpālarāsa, Pradyumnarāsa and *Dhanapālarāsa*.[1] Brahma Rāyamala composed the *Nemīśvararāsa* in 1568 A.D. and *Śrīpalarāsa* in 1573 A.D.[2] Bhaṭṭāraka Sumatikīrti, pupil of Jñānabhūshaṇa, wrote the *Dharma-parikshārāsa*.[3] Jñānadāsa and Kanakasundara wrote respectively the *Strī-charitrarāsa* and *Sagālasārāsa*.[4] All these *Rāsas* are written in the language which is a mixture of Rājasthānī and Gujarātī.

(vi) PAÑCHATANTRA LITERATURE: Jainas have taken a great interest even in important works of profane narrative literature. *Pañchatantras* were written by Jaina authors from time to time to facilitate the grasp of difficult problems of life. Pūrṇabhadra completed the *Pañchatantra* in 1119 A.D.[5] A Jaina monk Meghavijaya wrote the *Pañchākhyāna* in 1660 A.D.[6] The *Pañchākhyāna* was also written by Bachchharāja in Rājasthānī language.[7]

(3) KĀVYAS, MAHĀKĀVYAS AND OTHER SMALL POEMS

Jaina teachers cultivated the art of poetry not so much for its own sake as to carry the message of the Tīrthaṅkaras to the people in a form they liked the best. They have written a large number of such works. Some of them rank quite high among the books of this class and enrich poetical literature.

Dhanapāla is the famous poet of the tenth century A.D. In his last days, he seems to have settled at Sanchor where he composed his Apabhraṁśa poem *'Satyapurīya Śrī Mahāvīra Utsāha'* in praise of the Satyapura image of Mahāvīra. Earlier probably at Dhārā, he had written the *Ṛishabhapañchāśikā*, *Mahāvīrastava* and Sanskrit commentary on a poem written by his younger brother, Śobhana, in honour of the 24 Tīrthaṅkaras.[8] Both the style and the language of his poetry are elegant and charming. Dhaneśvarasūri, pupil of Jineśvara Sūri, composed the *Śatruñjayamāhātmya*.[9] Another disciple of Jineśvarasūri named Jinachandrasūri is the author of *Saṁvegaraṅgaśālā*.[10] This work appears to have been very popular, for it is referred to in several books. Jinavallabhasūri was a profound scholar who had equal command both over Sanskrit and Prākrit. The *Śriṅgāraśataka*, *Svapnāshṭakavichāra* and *Chitrakāvya* are known to be his works. He is also the author of several *Stotras*.[11] His Śrāvaka Padmānanda was also a poet who wrote the *Vairāgya-*

1. JGPS, p. 12 (Int.).
2. JGPS, p. 52 (Int.).
3. Ibid., p. 75.
4. SVRSSG, p. 711.
5. JISI, p 340.
6. Ibid., p. 653.
7. SP V, No. 4
8. JSSI, p. 206. See also JSS, III, 1
9. JGG, p. 14.
10. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 21.
11. JSSI, p. 232.

śataka in Sanskrit.[1] This book is different from the work of Bhartṛihari. It is less emotional but the language is lucid and polished. To Vāghhaṭa of the same period is assigned the *Neminirvāna* dealing with the life of Neminātha. Vāgbhaṭa was the son of Chhāhaḍa of Prāgvāṭa caste and of Ahichhatrapura.[2] The Praśasti of the Bijaulia inscription[3] dated 1170 A.D. has been written in the refined Sanskrit language by Guṇabhadra who must have written other works but they are not available.

Jinadattasūri, pupil of Jinavallabhasūri, was such an influential Achārya that he was considered as the *Kalpavṛiksha* of Marudhara. He wrote in Prākrit, Sanskrit and Apabhraṁśa. The *Chaityavandanakulaka* and *Avasthākulaka* are his poetical works. Besides, he composed the *Samvādhishthāyistotra*, and *Vighnavināśīstotra*.[4] Hemachandrasūri was also a notable poet who wrote *Dvayāsrayakāvya* in Sanskrit and *Kumārapālacharitra* in Prākrit. These two works are quite well-known in Indian literature. Besides, he wrote *Vītarāgastotra* and *Mahādevastotra*.[5]

Paṇḍita Āśādhara is also the well-known poet who wrote the *Bharateśvarābhyudaya Mahākāvya*, *Rājīmatīvipralambha*, *Khanḍakāvya* with the *Svopajñaṭīkā*. His work of lesser importance are *Ankurāropanavidhi*, *Abhishekavidhi*, *Jinasahasranāma*, *Ishtopadeśastotraṭīkā*, *Jinakalpamālā*, *Pañchakalyānakamālā*, *Svastimangalavidhāna*, *Siddhachakrapūjā*, *Dīkshāpatala* and *Pratishthāsāra*.[6] The commentary on the *Dvyāśraya* of Hemachandra was written by *Abhayatilaka*, pupil of Jineśvarasūri at Pālanapura in 1255 A.D.[7] *Hammīramahākāvya* written in the fourteenth century A.D. by Nayachandra describes the heroic deeds of Hammīra who bravely fought with the Muslims at Ranthambhor.[8]

The Jaina scholars composed a number of Stotras in praise of the Tīrthaṅkaras and Āchāryas. Padmanandi composed the *Jīrāvalipārśvanāthastavana* and *Bhāvanāpaddhati*.[9] The *Vītarāgastotra*, *Śāntijinastotra*, *Rāvanapārśvanāthastotra*, *Padmanandipañchaviṁśati*, *Karuṇāshṭaka*, *Ekatvasaptati*, *Paramātmarājastotra*, *Jinavaradarśanabhāvanāchaturviṁśatikā*, *Lakshmīstotra* and *Yatibhāvanāshṭaka*[10] are also attributed to him, but it is not definite whether they

1. JSSI, p. 234. 2. JSAI, p. 483. 3. EI, XXIV, p. 84. 4. JSSI. p. 233.
5. Ibid., pp. 299-300. 6. JSAI, pp 134-135. 7. JSSI, p. 410.
8. Edited by N. J. Kirtane, Education Society Press, Bombay, 1879.
9. JGPS, p. 20. 10. RJSBGS, p. 411.

are of this Padmanandi or some one else of this name because there is no mention of his teacher Prabhāchandra in them. His pupil Śubhachandra wrote the *Śaradāstavana*.[1] About *Sahasragunapūja*, *Palyavidhāna*, *Sārdhadvayapūjā* and *Trilokapūjā*,[2] we are not definite whether they are of this Śubhachandra or of Śubhachandra of Idar. Jinachandra, the pupil of Śubhachandra, composed the *Chaturviśatijinastotra*.[3] The *Chaturvimśatitīrthankarastotra* was written by Bhaṭṭāraka Sakalakīrti.[4] His disciple named Brahma Jinadāsa composed the *Jambūdvīpapūjā*. Jñānabhushaṇa[5] is the author of *Neminirvāṇakāvyapañjikā*, *Pañchāstikāyaṭīkā*, *Daśalakshanodyāpana*, *Ādīśvaraphāga*, *Bhaktāmarodyāpana*, *Sarasvatīpūjā*, *Rishimaṇḍalapūjā* and *Jinastuti*

The *Neminathakāvya* was written in 1438 A.D. by Kīrtiratnasūri.[6] In the same year, Charitraratnagaṇi wrote a *Praśastikāvya* of Mahāvīra at Chitor.[7] His one more Kāvya named *Dānapradīpa* is also available.[8] In 1416 A.D., Upādhyāya Jayasāgara made amendments in the *praśasti* of the temple of Pārśvanātha and composed the *praśasti* of the temple of Śāntinātha at Jaisalmer.[9]

In the sixteenth century also, a number of Kāvyas were written by Jaina authors in Rajasthan. The *Pārśvanāthakāvyapañjikā* was written by Śubhachandra, pupil of Vijayakīrti of Idar on the inspiration of Bhaṭṭāraka Śrībhūshaṇa.[10] It is a commentary on the *Pārsvanāthakāvya* of Vādirāja. His other works are *Trimśachchaturvimśatipūjāpātha*, other *pujās* and stories. Bhaṭṭāraka Prabhāchandra, probably a pupil of Jinachandra, wrote the *Supārśvastavana*, *Rāvanapārśvastavana* and some *pūjās*.[11] Bhaṭṭāraka Dharmachandra, made the *Kamājikāvratodyāpanapūjā*.[12] Bhaṭṭāraka Chandrakīrti is the author of the *Siddhastavana*, *Siddhajayamāla* and some Pujās.[13]

Guṇavinaya is specially famous for his commentaries on several literary works. Some of them were written in Rajasthan such as *Khaṇḍapraśasti* in 1584 A.D., *Naladamayantīchampūvritti*. in 1589 A.D., *Raghuvaṁśavritti* in 1590 A.D. and *Laghuśāntivritti* in 1602 A.D. His other notable Sanskrit commentaries available are *Karmachandravaṁśaprabandhavritti*, *Indriyaparājayaśatakavritti*, *Laghuajitaśāntivritti*, *Śīlopadeśamālāvritti*, *Daśāśrutaskandha-*

1. *Anekānta*, XII, No. 10.
2. RJSBGS, p. 423.
3. *Anekānta*, III, No 2.
4. RJSBGS, p. 424.
5. JSAI, p. 530. See also RJSBGS, p 405.
6. JSSI, p. 471
7. JRAS, Vol. 63, Yr. 1908.
8. RB, III, No. 2.
9. NJI, No. 2112 & 2154.
10. JSAI, p 530
11. RJSBGS, p. 412.
12. Ibid., p. 419.
13. Ibid., p. 402.

vritti, *Rishimandalaavachūri* etc. He made 117 interpretations of the word *'Saṁvavattha.'* He is also the author of *Vichāraratnasangraha.*[1] *Vijayadeva-māhātmya*, *Aranāthastutisavritti* and *Vidvatprabodhakāvya* are the works written by his disciple Śrīvallabha.[2] Guṇaratna, pupil of Vinayasamudra, composed the *Kāvyaprakāśa*, *Raguvamśavritti* and *Sārasvatakriyāchandrikā*. The work named *Kāvyaprakāśa* is the most popular and scholarly work in Sanskrit poetics.[3]

The name of Samayasundara ranks high among the Jaina poets of the sixteenth century. He utilised his poetic power in composing the *Rāsa*, *Chaupāī*, *Gītā* etc. His aim in writing as he says was not to show scholarship but to serve the people. His first work is the Sanskrit Kāvya named *Bhāvaśataka* written in 1584 A.D. He also wrote the *Ashtalakshī* in which he gave eight lakhs of interpretations of the sentence containing eight letters *'Rājño Dadate Saukhya'*. It was presented in the royal court of the emperor Akbar who was surprised to hear. He is also the writer of *Jinasimhapadotsavakāvya* and *Raghuvamśavritti.*[4]

Upādhyāya Sūrachandra wrote the *Pañchatīrthīśleshālaṁskārakāvya* which is highly eleborate. Besides, the *Ashtārthīkāvyavritti*, *Pañchavargaparihārastava* and *Ajitaśāntistava* are also attributed to him.[5] Though Sahajakīrti wrote in the language of the masses, his poetical works and *tīkās* in Sanskrit are also available. He is the author of *Pārśvastavana* inscribed on Śatadala Padmayantra in 1626 A.D.[6] In addition, the *Mahāvīrastutivritti* in 1116 A.D., *Sārasvatavritti* in 1624 A.D. and *Gautamakulakavritti* were written by him.[7] In 1642 A.D., Sumativijaya prepared the *Raghuvaṁśatīkā* and *Meghadūtavritti.*[8]

Meghavijaya of Tapāgachchha is also the notable poet who wrote the *Devānandābhyudayamahākāvya* at Sādaḍī in 1670 A.D. His other poetical works known to us are *Meghakāvyapūrti*, *Meghadūtasamasyālekha*, *Digvijayamahākāvya*, *Saptasandhānamahākāvyasatīka*, *Pañchatīrthastuti*, *Arhadgītā* and *Bhaktāmaravritti.*[9] Gunavijaya wrote his treatise on the *Vijayapraśastikāvya* at Śrīmāla and Jodhpur but gave its finishing touches at Sirohi in 1631 A.D.[10] Lakshmīvallabha, pupil of Lakshmīkīrti, wrote the *Dharmopadeśakāvya* with his own commentary in 1688 A.D. His commentary on *Kumārasambhava* is also available.[11] His disciple named Lakshmīsena is the author of

1. RB III, No. 2. 2. JGG, p. 50 3. RB III, No. 2. 4. NPP, Vol. 57, No. 1.
5 *Jaina Siddhānta Bhāskara*, XVI9, No 1 6. NJI, No. 2513
7. *Jaina Siddhānta Bhāskara*, XVI, No. 2. 8. RB III, No. 2.
9. NPP, Vol. 55, No. 4. 10. RB III, No. 2. 11. Ibid.

the *Pādapūrtistava*.[1] In 1679 A.D., Dharmavardhana wrote the *Pādapūrtivīrabhaktāmarasvopajñavritti* and other *stotras*.[2] His grand pupil Jñānatilaka is the author of *Lekhakāvya*, and he also composed several *stotras*.[3]

Numerous *pūjās* are attributed to Bhaṭṭāraka Devendrakīrti.[4] It is not definite whether he belongs to the seat of Idar or Jaipur but he definitely lived in Rajasthan. Brahma Rāyamalla composed the *Bhaktāmaravritti* and *Bhavishyadatta Chaupāī*. The poet Jagannātha wrote the *Śvetāmbaraparājaya*, *Chaturvimśati Sandhānasvopajñaṭīkā* and *Sukhanidhāna*. His *Śringārasamudrakāvya* and *Neminarendrastotrasvopajña* are also known but they are not available.[5] His brother Vādirāja was also a poet who wrote the *Jñānalochanastotra*[6] and *Kavichandrikā*.[7] Bhaṭṭāraka Surendrakīrti[8] and Bhaṭṭāraka Vijayakīrti[9] are known to have composed several *pūjās* in praise of Tīrthaṅkaras.

Rāmavijaya composed the *Gautamīyakāvya* in 1750 A.D. at Jodhpur, which has been published with the treatise of his pupil named Kshamākalyāṇa. His *Stutipañchāśikā* and *Drātrimśikājñānapujā* are also available.[10] His pupil Upādhyāya Kshamākalyāṇa made the *Sūktiratnāvalī* with *Svopajñavritti* at Jaisalmer in 1790 A.D.[11] In 1802 A.D., Puṇyaśīla[12] and Śivachandra[13] have written the *Chaturvimśati* and the *Pradyumnalīlāprakāśa* respectively.

In medieval times, Jaina literature began to be created in Hindi and Rajasthani languages. In the fifteenth century, Sakalakīrti composed the *Ārādhanāpratibodhasāra*, *Nemīśvaragīta* and *Muktāvalīgīta*.[14] His younger brother Brahma Jinadāsa wrote several *pūjās* and *gītas* in mixed Rājasthānī and Gujarātī.[15] Akhayarāja Śrīmāla of the seventeenth century A.D. is the author of *Ekībhāvastotrabhāshā*, *Kalyāṇamandirastotrabhāshā* and *Bhaktāmarastotrabhāshā*.[16] Hemarāja Godīkā translated the *Pravachanasāra* of Kundkunda in Hindi verses in 1667 A.D.[17] Dilārāma of Būndī composed the *Ātmadvādaśī* in 1711 A.D.[18] *Ānandaghana* of Merta is the author of *Chaturvimśatijinastavana* which is a highly spiritual work.[19]

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1. RB III, No. 2 2. Ibid. 3 Ibid 4 RJSGS, p. 407. 5. JGPS, p. 38 (Int.).
6. This stotra has been published by Manikachandra Granthamālā.
7. JGPS, No. 141. 8 RJSBS, p. 426. 9. Ibid., p. 420.
10. RB III, No. 2. 11 Ibid. 12. Ibid
13. Ibid. 14 RJSBGS, p. 424.
15. Ibid, p. 404. See also JGPS, p 12 (Int.). 16. RJSBGS, p. 397.
17. *Anekānta*, XI, p. 348 18. PS, p. 222. 19. *Vīravāṇī*, II, p. 77.

In the eighteenth century A.D. Dīpachanda Kāsalīvāla wrote some poetical works full of spiritual thoughts. Khuśālachanda Kālā translated some Sanskrit works into Hindi verses. Paṇḍita Daulatarāma Kāsalīvāla was a statesman as well as poet. First he acted as an envoy of Sawāi Jayasiṁha at Udaipur but afterwards became a minister of Sawāi Mādhosiṁha, son of Jayasiṁha.[1] He is the author of several poetical works such as *Chaubīsa-daṇḍaka*, *Vivekavilāsa*, *Chhahaḍhālā*, *Adhyātmabārahakhaḍī*, *Ātmabattīsī* and *Siddhapūjā*.[2] Paṇḍita Jayachanda Chhābarā translated some Sanskrit works into Hindi; and he is also the author of *Devāgamastotrabhāshā*, *Bhaktāmarastotra-bhāshā* and *padas*.[3]

The poet Budhajana[4] is known to have written four poetical works such as *Budhajanasatasaī*, *Tattvārthabodha*, *Budhajanavilāsa* and *Pañchāstikāya*. In the *Budhajanasatasaī*, there are about seven hundred '*dohās*'. It is divided into four *Prakaraṇas* such as *Devānurāgaśataka*, *Subhāshitanīti*, *Upadeśādhikāra* and *Virāgabhāvanā*. The *Tatvārthabodha* was written in verse in 1842 A.D. His third work *Budhajanavilāsa* is the collection of the *Chhahaḍhālā Ishta-chhattīsī*, *Darśanapachchīsī*, *Bārahabhāvanāpūjana*, *padas* etc. His fourth work is the translation of *Pañchāstikāya* in Hindi verse. Pārasadāsa Nigotiyā[5] is the author of the *Pārasavilāsa* written in 1863 A.D. It contains the various *stutis*, *pūjās*, *padas*, *gīta* etc. Paṇḍita Sadāsukha Kāsalīvāla[6] is the writer of several poetical works such as *Nāṭaka-samayasāra*, *Akalankāshṭakavachanikā*, *Mrityu-mahotsava*, *Nityanityapūjā* and *Devasiddhapūjā*.[7] In the twentieth century A.D. Bāladeva Pāṭani composed the *Jñānavarṇamālā* and *Jñānaśataka* at Bikaner.[8]

In the Rājasthānī language, most of the literature belongs to the Jainas. Samayasundara is the distinguished poet of Rājasthānī language. *Sītārāmachaupāī* is the Jaina *Rāmāyaṇa* written by him in Rājasthānī language. His other poetical works are *Pradyumnachaupāī*, *Chīrapratyekabudharāsa*, *Līlā-vatīrāsa*, *Priyamelakarāsa*, *Punyasārachaupāī*, *Valkalachīrīrāsa*, *Śatruñjayarāsa*, *Vastupālarāsa*, *Thāvachchā-chaupāī*, *Kshullakakumāraprabandha*, *Champakaśreshthi-chaupāī*, *Gautamaprichchhāchaupāī*, *Dhanadattachaupāī*, *Sādhuvandanā*, *Puñjārishi-*

1. बसुआ को वासी इह अनुचर जय को जानि, मंत्री जयसुत को सही जाति महाजन मानि। जय को राख्यो राणा पै, रहे उदयपुर माहि, जजतसिंह कृपा करै, राखै अपुनै माहि—अध्यात्मबाराखडी.

2. RJSBGS, pp. 407-08.
3. Ibid., pp. 403-04.
4. *Anekānta*, XI, p. 243.
5. *Vīravāṇī*, I, p. 285.
6. Ibid., II, p. 7.
7. RJSBGS, p. 424.
8. *Vīravāṇī*, IV, p. 207.

rāsa, Draupadīchaupāī, Keśīprabandha, Dānādichaudhāliyā evam Kshamāchhatīsī, Karmachhatīsī, Punyachhatīsī, Dushkālavarnanachhatīsī, Savaiyāchhatīsī, Āloyanāchhatīsī etc. Jinaharsha composed several *stavanas* and *rāsas*. *Nandabattīsī Chaupāī* was also written by him. Jinasamudrasūri composes various *rāsas* and *stavanas* containing about fifty or sixty thousand stanzas. Jitamala was a great poet of the Rājasthānī language and composed about one lakh *ślokas*. Dalapatavijaya is the author of *Khumānarāso*. *Gorābādala* and *Padmāvatīākhyāna* were written respectively by Hemaratna and Labdhodaya. Somasundara composed a poem on *Ekādaśīkathā*. The other important poetical works written in Rājasthānī language are *Bhartriharisatakabhāshātīkā*, *Amaruśataka*, *Laghustavabālāvabodha*, *Kisanarukamaṇībelikā*, *Dhūrtākhyānakathāsāra* and *Kādambarīkathāsāra*.[1]

(4) Scientific and Technical Literature

The contributions of Jainas to the scientific and technical literature are also considerable.

(i) Alaṅkāra (Poetics): As the Jaina poets wrote numerous works of poetry in high flown *Kāvya* style, it was natural for them to write *Alankāraśāstras*. Hemachandra wrote the *Kāvyānuśāsana* with his own commentary called the *Alankāra-chūḍāmaṇī*.[2] Paṇḍita Āśādhara wrote a treatise on the *Kāvyālankāra* of the famous Āchārya Rudraṭa but it is not available.[3] Vāgbhaṭṭa, son of Nemikumāra of Mewar, wrote the *Kāvyānuśāsanasūtra* with a commentary of his own called *Kāvyamālā* in about the fourteenth or fifteenth century.[4] Vādirāja, minister of the king Rājasiṁha of Ṭodānagara composed the *Kavichandrikā*, a treatise on the *Vāgbhaṭālankāra*.[5] Works on poetics were written also in Rājasthānī language such as *Vāgbhaṭālankārabālāvabodha*, *Vidagdhamukhamaṇḍanabālāvabodha* and *Rasikapriyābālāvabodha*.[6]

(ii) Grammar: Knowledge of grammar is also necessary in order to have mastery over literature. With this object in view, works on grammar were written by Jaina scholars from time to time. Buddhisāgarasūri, brother of Jineśvarasūri, wrote a comprehensive Sanskrit and Prākrit Grammar, the *Pañchagranthī* at Jalor in 1023 A.D. after consulting some other works.[7]

1. SVRSSG, pp. 703-722. 2. JSSI, p. 319 3. JSAI, p. 136.
4. Ibid, p. 486 5. JGPS, No. 141 6. SVRSSG, p. 707.
7. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 20.

Hemachandra, *guru* of Kumārapāla, was another great grammarian. His grammar known as the *Siddhahemavyākarana* is a well-known work on the subject. Hemachandra wrote his grammar by the orders of King Jayasiṁha who had procured for him eight older grammatical works from the library of Sarasvatī in Kashmir. It is divided into eight chapters. The first seven deal with Sanskrit and the last one with various Prākrits and Apabhraṁśa. The author himself wrote two commentaries on his work, a shorter and a longer one; besides an *Unādisūtra*, a *Dhātupātha* and *Lingānuśāsana*.[1] Jayakīrti is the author of *Chhandonuśāsana*.[2] Jayakīrti seems to be the same person as mentioned in the Chitorgarh inscription of 1150 A.D.[3] In this inscription, he has been described as the teacher of Rāmakīrti. Paṇḍita Āśādhara is the author of *Kriyākalāpa*.[4]

In the sixteenth century, a Prākrit grammar known as *Chintāmani* was written by Bhaṭṭāraka Śubhachandra.[5] Śrīvallabha wrote commentaries on old grammars such as *Lingānuśāsanadurgapadaprabodhavritti* and *Abhidhānanāmamālāvritti*. His other independent works on grammar are *Chaturdaśasvaravādasthala* and *Sārasvataprayoganirnaya Vyākarana Kathinaśabdavritti*.[6] Samayasundara wrote a treatise on the *Vrittaratnākara* in 1547 A.D.[7] Sahajakīrti was also a great grammarian who wrote *Sārasvatavritti* in 1624 A.D. and *Śabdārnavavyākarana* and *Nāmakośa*.[8] Udayakīrti made the *Padavyavasthātīkā* in 1624 A.D.[9] The *Chhandovataṁsa* of Lābhavardhana is also available. The poet Rāyamalla wrote the *Chhandaśāstra* and *Pingala* in Hindi.[10] The works on grammar such as *Chandraprabhā*, *Hemaśabdachandrikā* add *Hemaśabdaprakriyā* were composed by Meghavijaya.[11] Chandrakīrti wrote *Subodhikādīpikā* on the *Sārasvatavyākarana*.[12] His disciple Harshakīrti was also the grammarian who wrote the works namely *Sārasvatadīpikā*, *Dhātupāthatarangini*, *Śāradīyanāmamālā* and *Srutabodhavritti*.[13]

The poet Śobhanātha composed the *Chhandaśiromani* in 1769 A.D. at Jaipur during the reign of Prithvīsiṁha.[14] Kuśalalābha[15] and Rājasoma[16] wrote the *Pingalaśiromani* and *Dohāchandrikā* respectively in Rājasthānī language.

1. JSSI, pp. 302-06. 2. JGPS, No. 60
3. This inscription has been published in Epigraphia Indica.
4. JSAI, p. 135. 5 Ibid., p 533. 6. RB III, No. 2
7. JGG, p. 49. 8. Ibid., p. 56 9. RB III, No. 2.
10. *Anekānta* IV, No. 2. 11. NPP, Vol. 55, No 4. 12. RB III, No. 2.
13. JGG, p. 50. 14. PS, p. 212. 15. SVRSSG, p. 706. 16. Ibid.

Other works written in this language are *Bālaśikshā, Uktiratnākara, Uktisamuchchaya, Kātantrabālāvabodha, Pañchasandhibālāvabodha, Hemavyākaranabhāshāṭīkā, Sārasvatabālāvabodha, Pingalaśiromani, Duhāchandrikā* and *Vrittaratnākarabālāvabodha*.[1]

(iii) LEXICOGRAPHY: Closely connected with grammar is lexicography. Hemachandra is also the author of the lexicographical works which he compiled as supplements to his grammar. His *Lingānuśāsana* is accompanied by his commentary. Besides that, he wrote four lexicons *Abhidhānachintāmaṇi, Anekārthasangraha, Deśīnāmamālā* and *Nighantuśesha*, all of them, except perhaps the last, accompanied by his own commentaries.[2] Jinabhadrasūri, pupil of Jinavallabhasūri, composed the *Apavarganāmamālākośa*.[3] *Amarakośaṭīkā* was written by Paṇḍita Āśādhara but it is not available.[4] In 1597 A.D., Jñānatilaka made a commentary on the *Śabdaprabhedakośa*.[5] His disciple named Śrīvallabha wrote a treatise on the *Śiloñchhakośa* of Jineśvarasūri in 1598 A.D. and *Sāroddhāravritti* was made by him on *Abhidhānanāmamālā*.[6]

(iv) GEOGRAPHICAL WORKS: Jaina scholars also wrote some geographical works but they are not accurate. Haribhadrasūri composed *Lokabindukshetrasamāsavritti* in the eighth century A.D.[7] *Jambūdīvapannatti* was written in the tenth century by Padmanandi at Barah in Kotah state probably during the reign of Śaktisiṁha of Āhar in Mewar.[8] Vijayasiṁha made the *Kshetrasamāsavritti* at Pālī in the fourteenth century.[9] In 1588 A.D., Puṇyasāgara Mahopādhyāya composed the *Jambūdvīpaprajñaptiṭīkā* at Jaisalmer.[10] Surendrakīrti, pupil of Kshemendrakīrti, wrote a commentary on the *Jambūdvīpaprajñapti* in Sanskrit in 1776 A.D.[11]

(v) ASTRONOMICAL WORKS: There is hardly any branch of literature that has not been treated by the Jainas. Astronomical works were written by Jaina authors from time to time. Haribhadra was an astronomer who wrote the *Lagnaśuddhi*.[12] Durgadeva, who flourished in the eleventh century at Kāman near Bharatpur, was an astronomer of note. He wrote the *Ardhakāṇḍa* in Prākrit devoting to the description of different astronomical and astrological circumstances and conditions leading to the rise and fall in

1. SVRSSG, p. 707. 2. JSSI, p. 309. 3. JGG, p. 16. 4. JSAI, p. 135 5. RR III, No. 2. 6. JGG, p. 50. 7. Ibid., p. 6 8. *Purātana Jaina Vākyasūchī*, p. 67. 9. RB III, No 2. 10. Catalogue of MSS. in Jaisalmer Bhaṇḍāras, p 46. 11. PS, p. 8. 12. JSSI, p 162.

prices of various commodities, articles of food, drink, animals and others.[1] In 1564 A.D., Hīrakalaśa of the Kharataragachchha composed an important work named *Jyotishasāra* in Prākrit at Nagaur.[2] *Dīkshāpratishthādiśuddhi* was written in 1628 A.D. by Samayasāra at Lūṇakaraṇasara.[3] Dhanarāja made a commentary on the *Mahādevīsāranī* in 1635 A.D. at Padmāvatī.[4] The famous Bhānuchandra prepared a treatise on the *Vasantarājaśakuna* at Sirohi.[5] Harshakīrti of Nāgapurīya Tapāgachchha wrote the *Jyotishasāroddhāra*.[6] Meghavijaya was well-versed in the science of astronomy and wrote the works namely *Varshaprabodhā, Ramalaśāstra, Hastasañjīvana, Udayadīpikā, Praśnasundarī* and *Vīśāyantravidhi*.[7] Yaśasvatasāgara is the author of *Grahalāghavavārtikā* and *Yaśorājirājapaddhati*.[8]

The astronomical works were written also in Rājasthānī such as the *Laghujātakavachanikā, Jātakakarmapaddhatibālāvabodha, Vivāhapadalabālāvabodha, Bhuvanadīpakabālāvabodha, Chamatkārachintāmanibālāvabodha, Muhūrttachintāmaṇibālāvabodha, Vivāhapaḍalabhāshā, Ganitasātbīso, Pañchāganayanachaupāī, Sukhanadīpikāchaupāī, Angaphurkanachaupāī,* and *Varshaphalāphalasañjāya*.[9]

(vi) WORKS ON MATHEMATICS: Jainas have written some works on Mathematics also. A mathematical work named *Uttarachhatīsī* was written in Sanskrit by Sumatikīrti, pupil of Jñānabhūshaṇa.[10] The *Arthasandrishtiadhikāra* of Pandita Ṭoḍaramala is a work of high merit in mathematics.[11] Paṇḍita Mannālāla Sāngākā was well-versed in this science. The *Līlāvatībhāshāchaupāī* and *Ganitasārachaupāī* written in Rajasthani language are credited to him.[12]

(vii) WORKS ON MEDICINE: Works on medicines were written by Jaina authors from time to time. Paṇḍita Āśādhara wrote a commentary named *Ashtāngahṛidayadyotinī tīkā* on the famous work of Vāgbhaṭta but it is not available.[13] Dīpachanda, pupil of Dayātilaka, wrote a work on medicine named *Langhanapathyanirnaya* at Jaipur in 1735 A.D. It deals with treatment by fasting.[14] The works written in Rājasthānī language are *Mādhavanidāna-*

1. Singhi Jaina series, XXI, (Int). 2. RB III, No. 2. 3. Ibid.
4. Ibid. 5. RB III, No. 2. 6. Ibid.
7. JGG, p. 58. 8. Ibid., p. 59. 9 SVRSSG, p. 707.
10. JGPS, p. 75 (Int.). 11 *Anekānta* VI, No. 8 12. RB III, No. 2.
13. JSAI, p. 136. 14. RB III, No. 2.

tabbā, Sannipātakalikātabbādvaya, Pathyāpathyatabbā, Vaidyajīvanatabbā, Sataślokītabbā etc.[1]

(5) Historical and Political Works

From time to time, Jaina scholars have written some works which throw some light on history. Hemachandra is the author of *Dvayāśrayakāvya* and *Kumārapālacharitra* which deal with the history of the Chālukyas of Anahilavāḍa.[2] The former describes the conquest of Siddharāja Jayasiṁha and the latter claims to be a biography of the King. Abhayatilaka and Pūrṇakalaśa wrote a commentary on the *Dvyāśrayakāvya* of Hemachandra.[3] Nayachandrasūri is the author of *Hammīramahākāvya* which describes the heroic feats of Hammīra in his fight against Alauddin Khilji. In 1440 A.D., Jinaharsha wrote the *Vastupālatejapālacharitra*.[4] Guṇavijaya wrote a commentary on the famous historical poem named *Vijayapraśasti* in 1631 A.D.[5] The historical poem named *Digvijayamahākāvya* was written by Meghavijaya.[6] An incomplete work named *Rājavamśavarṇana* written in Sanskrit describes the important dynasties of India.[7]

A large number of *Tīrthamālās* written by Jaina scholars are found and they actually form a branch of Jaina literature. These are the recorded accounts of saints and scholars who went from place to place. These are just like our so-called guide books. We find in them the names of the Tīrthas, history of their origin and miracles associated with them. The *Sakalatīrthastavana* of Siddharshi,[8] *Vividhatīrthakalpa* of Jinaprabhasuri[9] and the *Tīrthamālās* written by Vinayaprabhasūri,[10] Saubhāgyavijaya and Sīlavijaya are noteworthy. Some *Tīrthamālās* and *stavanas* written on separate holy places such as Jirāvalā, Nāgdā, Phalodhi, Alwar etc. are found. *Chaityaparipātīs* written by Jaina teachers are also noticed. This type of literature is especially important for the history of towns.

The Praśastis written at the end of manuscripts by Jaina scholars and the inscriptions engraved on the pedestals of images are full of historical

1. SVRSSG, p 707.
2. JSSI, pp. 307-08
3. RB III, No. 2
4. JSSI, p. 360.
5. RB III, No. 2
6. Published in Singhi Jaina Series, Vol. 14.
7. RJSBGS, p 255.
8. Gaekwad's Oriental Series LXXVI, p 156.
9. Published in Singhi Jaina Series, Vol. X.
10. *Jaina Satya Prakāśa*, XVII, p. 15.

information. For the reconstruction of medieval history of India, they are valuable sources. The *Paṭṭāvalīs* of the various Saṁghas and Gachchhas are found written in Sanskrit, Prākrit and Rājasthānī languages. They are very useful for the preparation of religious history.

The historical works written in Rājasthānī language are numerous. Muhaṇota *Nainasīrīkhyāta*[1] is a work of the Jaina Dīvāna Muhaṇota Naiṇasī of the Jodhpur state. It is very useful for the medieval history of Rajasthan and of neighbouring provinces. His Gazetteer of the Jodhpur State deals with the history of the kings of this state. Besides, it contains the history of each district and village of Jodhpur state. The poet Dhanapatavijaya wrote the *Khumānarāso* which describes the history of Mahārāṇās of Udaipur.[2] Hemaratna and Labdhodaya composed the *Gorābādala* and the *Padmāvatīākhyāna* respectively.[3] The Rāṭhoda *Amarasiṁha kī bāta* was written by his contemporary Jaina Yati.[4] *Rāthorom ki Khyāta* and their *Vaṁśāvalīs* written by Jaina Yatis are also available.[5] The *Karmachandravaṁśaprabandha* throws some light on the history of Bikaner.[6] The *Vaṁśāvalī* written in 1834 A.D. gives us a list of the Kachchāvāha chiefs of Jaipur ruling from 966 A.D. to 1834 A.D.[7] Col. Tod took the help of the Jaina Yati Gyānachanda in writing the history of Rajasthan.

The works on Politics were also written by Jaina writers. In 1603 A.D., at the persuasion of Rāyasiṁha, the ruling chief of Bikaner, Yati Udayarāja composed *Rājanīti dohās*.[8] The works on Politics found written in Rājasthānī language are *Chāṇakyanītitabbā* and *Nītiprakāśa*.[9]

From the above survey, it is clear that there is a vast Jaina literature in Rajasthan. Most of it is still lying undiscovered in Jaina Śāstra Bhaṇḍāras. Scholars have not so far recognized its value. The Jainas being a commercial class are not attentive to it. Their saints are indifferent to secular subjects and the non-Jainas have no access to it. If it is critically examined and studied, it will be of great service to the Indian literature.

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1. It has been edited by Ram Nārāyaṇa Dugaḍ and published by Kashi Nāgarīprachāriṇī Sabhā in V. S. 1982.
2. SVRSSG, p 706.
3. Ibid.
4. Ibid., p. 708.
5. Ibid.
6. Ibid.
7. RJSBGS, p. 26.
8. *Hindi Jaina Sāhitya kā Saṁkshipta Itihāsa*, p. 132.
9. SVRSSG, p. 707.

CHAPTER VI

JAINA SĀSTRABHAṆḌARAS

In the beginning, the Jainas followed the Brahmanic traditions of handing down knowledge from generation to generation by memory. When literature increased in volume, this was found impossible; and, therefore, the *Sūtra* style of helping the memory was devised and naturally, it became popular. Even this did not help for long as the literature became still more voluminous. Besides, the multiplicity of books caused complications and uncertainties as to the fundamentals of religion and the books embodying. The difficulties were further enhanced by the death of those who were considered authorities and repositories of ancient true lore. To separate the chaff from the grain, a conference was convened at Valabhī in the fifth century A.D. under Devarddhigaṇi to which a number of leading authorities were invited and the Jaina canons were determined.

SHARE OF THE JAINA MONKS IN FOUNDING THEM. The credit for the foundation of these Sāstrabhaṇḍāras and the preservation of the manuscripts in them goes however to the Jaina monks who realised their great educational value. These monks were persons of great eminence and as such weilded great influence on the masses. They made indefatigable efforts in explaining to the Jaina intelligentsia the importance of the religious texts and the works of the great masters. It is said that Jinabhadrasūri spent the best part of his life in establishing the store-houses of knowledge for the posterity. In early days, only the palm-leaves were used for writing purposes; but soon, paper became a cheap and enough durable material for writing. The preparation of various copies of the manuscripts was done by the scribes working under Jinabhadrasūri in Rajputana. It was through the efforts of such saints that a part of the great treasure-house of the medieval learning was saved to acquaint us with the glories of the people of Rajasthan in the field of art and literature.

During this period, the Chaityavāsīs were firmly established in Rajasthan. The Bhaṭṭārakas and Sripūjyas began to live in temples. It was natural for them to store the religious manuscripts for the preservation and

study. This tendency, by and large, gave rise to the establishment of small Granthabhaṇḍāras at different places. Regular arrangements were made for copying the manuscripts. Several scholars possessing good handwriting were employed for this purpose. Besides, other Jaina saints, who stayed at one particular place during the rainy season contributed to some extent to the establishment of these libraries, because they also required manuscripts for their study and learning.

TEMPLES AS THE SEATS OF LEARNING: In early times, Jaina temples were the centres of learning and were also used for imparting education to the students. It, therefore, became necessary to collect books. In these Śāstrabhaṇḍāras, not only Jaina books relating to the various faiths but also those of secular character were kept for study and reference. This indicates that the Jainas in the middle ages were not narrow minded but understood the importance of an all-comprehensive library.

THE PATRONAGE OF KINGS AND MINISTERS: The great Jaina kings and their ministers partly for the expiation of their sins as also for the study of their religious literature and partly for their own spiritual welfare and that of their departed kith and kin and their subjects, encouraged writing of new books. They also purchased old manuscripts for their presentation to revered teachers. Mahārājā Jayasiṁha Siddharāja, who was a great patron of learning, establised a royal library by getting a large number of manuscripts on different subjects. He got 1,25,000 copies of *Siddhahaimavyākarana* prepared for presentation to scholars and *granthabhaṇḍāras* of various provinces.[1] Kumārapāla established twenty one Śāstrabhaṇḍāras in every one of which he placed the copy of the *Kalpasūtra* in golden ink.[2] Among the great ministers of the states, who founded Śāstrabhaṇḍāras may be mentioned the names of Vastūpāla and Pethaḍaśāha, Maṇḍana and others. Vastupāla and Tejapāla became interested in founding them on the advice of their teachers Vijayasenasūri and Udayaprabhasūri.[3] Pethaḍaśāha, the minister of Māṇḍavagaḍha, established Śāstrabhaṇḍāras in seven cities including Abu.[4] Even several Jaina statesmen of the former states of Rajasthan are known to have given liberal grants to the Granthabhaṇḍāras in medieval times.

1. *Prabhāvakacharitra* (See Hemachandraprabandha)
2 *Kumārapālaprabandha*, pp.96-97. 3. *Upadeśataraṅgiṇi*, p. 142.
4. *Bhāratīya Jaina Śramaṇa Sanskṛti Ane Lekhanakalā*, p. 92.

CONTRIBUTION OF MERCHANTS AND BANKERS: Actuated by the desire of service to their religion, merchants and bankers got prepared numerous copies of important manuscripts. It is due to their efforts that a large number of manuscripts are found in the Jaina Śāstrabhaṇḍāras of Rajasthan. It is mentioned in the *Vīravaṁśāvalī* that in 1394 A.D., Saṅgrāma Sonī, a Jaina house-holder, spent lacs of gold *moharas* in preparation of the *Kalpasūtra* and *Kālakāchāryakathā* for the benefit of Jaina monks.[1] At the instruction of Jinabhadrasūri of Kharataragachchha, Dharaṇāśāha got many copies of palm-leaf manuscripts written for presentation to the Śāstrabhaṇḍāra of Jaisalmer.[2]

WHY ŚĀSTRABHAṆḌĀRAS IN RAJASTHAN HAVE SURVIVED: A large number of manuscripts are found in Rajasthan because this province remained comparatively safer and more secure than other provinces. The Rājput kings offered stiff resistence to the Muslim invaders. Although they accepted the overlordship of the Muslim emperors, they were free in carrying on the administration of their states. Besides, they were great patrons of learning and art. It is for this reason that both art and literature flourished in their reign, and their excellent specimens are preserved in the Grantha-bhaṇḍāras even to the present day.

It is difficult to enumerate the Śāstrabhaṇḍāras of Rajasthan because a small Granthabhaṇḍāra is attached to every temple or Upāsarā. The most important of these are the Bhaṇḍāras of Jaisalmer, famous for the collections of palm-leaf manuscripts from the eleventh to the fifteenth century A.D. These Bhaṇḍāras have paper manuscripts dating from the fourteenth to the eighteenth century A.D. Not only manuscripts but they contain *guṭakās*. These *guṭakās* were the note books of the literary persons who used to note down the important passages and small interesting works. It is sometimes noticed that manuscripts were not prepared at the place of Bhaṇḍāra but were presented to it from distant corners of the country.

The small Bhaṇḍāras contain books mostly on religious topics such as *Siddhānta*, *Pūjā*, *Pratishṭhā* and *Vidhāna*. The big Bhaṇḍāras are concerned not only with religious books but also manuscripts on secular subjects such as

1. *Jainachitrakalpadruma*, p. 57.
2. *Catalogue of MSS in Jaisalmer Bhaṇḍāras*, pp. 4, 15, 23, 24, 31, 41 and 42.

astronomy, medicine, grammar and Kāvya. Important works of non-Jaina authors such as Kālidāsa, Bhāravi, Māgha, Tulasīdāsa, Bihārī and Keśava are available in these collections.

These Jaina Bhaṇḍāras are of great importance from literary point of view. Works of different periods written in various languages such as Sanskrit, Prākrit, Apabhraṁśa, Rājasthānī and Hindi are preserved in them. As works written in Apabhraṁśa language are especially found in abundance in these Bhaṇḍāras, their study is valuable for the Apabraṁśa literature. Rare manuscripts not only of Jainas but sometimes of non-Jainas are also available in them. Sometimes more than one copies of the manuscript written at different times are noticed in some or other Bhaṇḍāras. These copies are useful for the purpose of editing them in modern times. Most of these libraries have not been classified and catalogued. If this work is done, it will illumine the dark and unexplored corners of ancient and modern Indian languages and literature.

JAINA GRANTHABHAṆḌARAS OF JAISALMER

The Jaina Granthabhaṇḍāras[1] of Jaisalmer have been famous throughout India for valuable collections. In 1874 A.D., Dr. BÜHLER and JACOBI visited this place and brought them to light before the scholars. In 1904 A.D., Prof. S. R. BHANDARKAR gave a more detailed account and list of the manuscripts both in the city and within the fort. Mr. C. D. DALAL visited the place in 1915 A.D. with the purpose of cataloguing the manuscripts of the Bhaṇḍāras but unfortunately, he died before he could publish his work. Pt. L. B. GANDHI published the posthumous work. This work is of great importance, but it was felt that the manuscripts housed therein had not been thoroughly examined. Afterwards, Muni JINAVIJAYA, Muni PUNYAVIJAYA and AGARACHANDA NAHATA went to Jaisalmer where they reexamined the Śāstrabhaṇḍāras.

(1) BṚIHAD JÑĀNABHAṆḌĀRA: This Bhaṇḍāra is situated in the basement of the temple of Sambhavanātha. As it was founded by Jinabhadrasūri in 1440 A.D. it is known also as Jinabhadrasūriśāstrabhaṇḍāra. He got a large number of copies written. He also brought palm-leaf manuscripts

1. See *Catalogue of MSS in Jaisalmer Bhaṇḍāras.*

from other places for preservation thinking Jaisalmer to be safe and secure from the Muslim invasions. There are 804 manuscripts written on palm-leaves. The earliest manuscript written on palm-leaves is the *Oghaniryuktivritti* by Droṇāchārya in 1060 A.D. This manuscript was copied by Pāhila. The total number of paper manuscripts is 1704. The works written by non-Jaina authors are also in good number. Some of the important manuscripts preserved in this Granthabhaṇḍāra are as follows: (1) *Chandraprabhasvāmicharitra* by Yaśodevasūri in 1160 A.D., (2) *Paumachariya* copied in 1141 A.D., (3) *Hitopadeśāmrita* of Paramānandasūri dated 1253 A.D., (4) *Vasudevahiṇḍī* by Saṅghadāsavāchaka, (5) *Śāntināthacharitam* by Devachandrasuri, (6) *Naishadhaṭīkā* by Vidyādhara, (7) *Chhandonuśāsana* by Jayakīrtisūri copied in 1135 A.D., (8) *Mudrārākshasanāṭaka* by Viśākhadatta copied in 1257 A.D.

(2) PAÑCHĀYATĪBHAṆḌĀRA OF THE KHARATARA GACHCHHA: It is housed in the great Upāsarā. There are about fourteen copies of palm-leaf manuscripts and one thousand copies of paper manuscripts. Among the copies of paper manuscripts, the illustrated copy of the *Kalpasūtrasvādhyāyapustikā* of 1505 A.D. is noteworthy. In 1781 A.D., Amṛitadharma and his pupil *Kshamākalyāṇagaṇi* placed several copies. It also contains two painted wooden covers of about the thirteenth and fourteenth centuries A.D. Some rare manuscripts are also preserved such as (1) *Nāradīyapurāṇa* copied in 1419 A.D., *Uttarādhyayanasūtra* with the commentary by Jñānasāgarasūri copied in 1429 A.D. etc.

(3) TAPĀGACHCHHABHAṆḌĀRA: There are both palm-leaf and paper manuscripts in this Bhaṇḍāra. The number of palm-leaf manuscripts is eight only. Some of the important manuscripts preserved in this Bhaṇḍāra are as follows: (1) *Harivikramacharitra* by Jayatilaka copied in 1358 A.D., (2) *Mṛigāvatīcharitra* by Maladhāri Devaprabha and *Vāsavadattā* by Subandhu copied in 1354 A.D.

(4) LOṄKĀ-GACHCHHĪYA BHAṆḌĀRA: There are about five hundred paper manuscripts and eleven palm-leaf manuscripts. The manuscript of *Puṇyāsravakathānaka* composed by Vivekasamudragaṇi in 1277 A.D. at Jaisalmer is an important manuscript. This Bhaṇḍāra is also famous by the name of Dūṅgarasī Bhaṇḍāra.

(5) THĀHARŪŚĀHABHAṆḌĀRA: It was founded in the seventeenth century by Bhaṇasālī Thāharūśāha who was himself a great scholar. He got

a large number of copies prepared between 1612 A.D. and 1627 A.D. There are about one thousand manuscripts in this Bhaṇḍāra. Only four are on palm-leaves and the rest on paper.

JAINA ŚĀSTRABHAṆḌĀRAS OF BIKANER

There are about fifty thousand manuscripts in the Śāstrabhaṇḍāras of Bikaner.[1] They contain several copies which are not available at any other place. They have been written in different languages such as Sanskrit, Prākrit, Hindī, Apabhraṁśa, Gujarātī, Rājasthānī, Urdu, Persian, Marāṭhī, Bengali etc. Besides, numerous artistic pieces such as old pictures and Vijñaptipatras are preserved there.

(1) BṚIHDJÑĀNABHAṆḌĀRA: It has been placed in the Baḍā Upāsarā in the Rāṅgḍīkāchauka. It was established by the special efforts of Yati Himatūjī in 1901 A.D. There are nine collections presented by nine individuals. The total number of manuscripts in it is about 10,000. (a) *Mahimābhaktibhaṇḍāra*: It is the collection of Mahimābhakti, grand pupil of Kshamākalyāṇa. It contains rare and important copies of manuscripts. About three thousand manuscripts are preserved in eighty nine bundles. (b) *Dānasāgarabhaṇḍāra:* Himatūjī, the founder of *Bṛihadjñānabhaṇḍāra*, named it after his master. About three thousand manuscripts are preserved in sixty eight bundles. (c) *Vardhamānabhaṇḍāra*: There are about one thousand manuscripts in forty three bundles. (d) *Abhayasiṁhabhaṇḍāra*: The twenty three bundles of it contain about five hundred manuscripts. (e) *Jinaharshasūribhaṇḍāra*: About three hundred manuscripts are preserved in twenty seven bundles (f) *Abīrajībhaṇḍāra*: There are about five hundred manuscripts. (g) *Bhuvanabhaktibhaṇḍāra*: There are about five hundred manuscripts in fourteen bundles. (h) *Rāmachandrabhaṇḍāra*: It contains about three hundred manuscripts in nine bundles. (i) *Maharachandrabhaṇḍāra*: It contains about one hundred manuscripts in eight bundles.

(2) ŚRĪPŪJYABHAṆḌĀRA: It is placed in Baḍā Upāsarā of Bṛihatkharatara-gachchha. It contains two collections. In the collection of Śrīpūjya about 2500 manuscripts in 85 bundles are preserved. Besides, it possesses about 2000 printed books. The other collection is of

1. *Bikanera Jaina Lekha Saṁgraha*, pp. 60-73.

Chaturbhuja Yati in which eight hundred manuscripts in fourteen bundles are preserved.

(3) Śrī Jaina Lakshmī Mohana Jñānabhaṇḍāra: It is situated in the Rāṅgḍikā Chauka. It was founded by Mohanalāla, the teacher of Upādhyāya Jayachanda, in 1894 A.D. It contains about three thousand copies in 121 bundles.

(4) Kshamākalyāṇabhaṇḍāra: This Bhaṇḍāra is housed in the Upāśraya of Suganajī. It contains about seven hundred manuscripts. Among them, the Gurvāvalī of the Kharataragachchha is of considerable importance as it is rarely found at other places.

(5) Upāśrayabhaṇḍāra: It is situated in Boharā kī Serī near Rāṅgaḍī. There are about eight hundred manuscripts in twenty three bundles.

(6) Chhattībāī Upāśrayabhaṇḍāra: It is placed in the Upāśraya of Chhattībāī, situated in Nāhato kī Guvāḍa About three hundred manuscripts are available here.

(7) Pannībāī Upāśrayabhaṇḍāra: This Upāśraya is situated at the back of Chhattībāī Upāśraya. About three hundred manuscripts are preserved there.

(8) Collection of Mahopādhyāya Rāmalāla: There are about five hundred manuscripts.

(9) Kharatarāchāryaśākhā Bhaṇḍāra About two thousand manuscripts are available in it.

(10) Hemachandasūri Pustakālaya: It is placed in the Upāśraya of Pāyachandagachchha situated in the Bāṇthiyoṅkī Guvāḍa. About twelve hundred manuscripts are preserved here.

(11) Kuśālachandagaṇi Pustakālaya: It is situated at the Guvāḍa of Rāmapuriyā. There are about four hundred fifty manuscripts. It has also a good collection of printed books.

(12) Collection of Yati Mohanalāla: It is placed in the Upāśraya of Loṅkā-gachchha situated at the Guvāḍa of Surāṇās.

(13) Collection of Yati Lachchhīrāma: There are some important manuscripts in the possession of Yati Lachchhīrāma.

(14) BHAṆḌĀRA IN THE UPĀŚRAYA OF KOCHARAS: It is situated at the Guvāḍa of the Kocharas. There are thirty bundles containing about eigth hundred manuscripts.

(15) COLLECTION OF YATI JAYAKARAṆA: There are about two hundred fifty manuscripts in it.

All the above Bhaṇḍāras are placed in the Upāsaras. Besides, there are Śāstrabhaṇḍāras in possession of the individual Śrāvakas.

(16) ABHAYA JAINA GRANTHĀLAYA: It was established by Sankaradāna Nāhaṭā in memory of his second son Abhayarāja. There are about fifteen thousand manuscripts and five hundred *guṭakās*. Besides, letters of Āchāryas, Yatis and kings, special documents, the *pañchāṅgas* written from 1644 A.D. upto the present day and the *Vaṁśāvalīs* of the Osavālas are found. It is also attached to Nāhaṭā Kalā Bhavana, in which there are old pictures, illustrated Vijñaptipatras, painted clothes and old coins.

(17) SEṬHIYĀ LIBRARY. About one thousand five hundred manuscripts and ten thousand printed manuscripts are available here.

(18) GOVINDA PUSTAKĀLAYA: It is situated in Nāhaṭā kī Guvāḍa and was founded by Govinda-rāma Bhikamachanda Bhaṇasālī. About 1700 manuscripts and 1200 printed books are found in this Bhaṇḍāra.

(19) COLLECTION OF MOTĪCHANDA KHĀJĀÑCHĪ: It was established by Motīchanda Khājāñchī, son of Premakaraṇa Khājāñchī. The number of manuscripts in it is about 6000.

(20) COLLECTION OF MANAMALA KOTHĀRĪ: About 300 manuscripts and 2000 printed books are there.

Besides, there are the collections of Maṅgala Chanda Mālū, Bhanwaralāla Rāmapuriyā, Maṅgalachanda Jhābaka and Gopālasiṁha Vaidya. About 1500 Jaina manuscripts are also preserved even in the well-known Anūpa Sanskrit library. All the above Jaina Śāstrabhaṇḍāras are in the city proper but there are a number of Jaina Śāstrabhaṇḍāras even in the neighbouring towns of Bikaner.

(21) ŚĀSTRABHAṆḌĀRA OF GANGĀŚAHARA: Gangāśahara is situated at a distance of two miles from Bikaner. About 300 manuscripts are preserved in this Bhaṇḍāra which is under the control of the Jaina Śvetāmbarī Terāpanthī Sabhā.

(22) Two Libraries of Chūru: There are two libraries at this place. The collection placed in the Baḍā Upāsarā of Yati Ridhakaraṇa contains about 200 manuscripts. The other library known as Surāṇā Library is one of the big libraries of the State. The number of manuscripts in it is about 2500. Palm-leaf manuscripts and illustrated copies of several manuscripts are preserved.

(23) Osavāla Library of Rājagaḍha: There are six bundles containing about 200 manuscripts in the Osavāla Library.

(24) Saradāra-Śahara Library: There is a good collection in the building of Viradhīchanda Gadhaiyā. About 73 bundles containing numerous manuscripts are in possession of the Terāpanthī Sabhā. Dulichanda Seṭhiyā of this place also possesses several hundred manuscripts.

Besides, the small Jaina libraries are found at Bhīnāsara, Desaṇoka, Kālū, Nohara, Sūratagaḍha, Hanumānagaḍha, Rājaladesara, Ratanagaḍha, Bīdāsara, Chhāpara, Sujānagaḍha and Rinī.

RARE MANUSCRIPTS OF THE BHAṆḌĀRAS

There are several rare manuscripts found in the above Bhandāras. The *Prabodhasiddhi* of Pāśupatāchārya and the *Vameśvaradhvajapratijñāgāngeya* of Mūlaka are on palm-leaf. *Bhānuchandracharitra* of Siddhichandra, *Kharatara-gachchha-gurvāvalī* of Jinapālopādhyāya, *Vādidevasūricharitra*, different *Paṭṭāvalīs* of Kharatara-gachchha, Lonkā-gachchha, Baḍā-gachchha etc. of the different authors. *Jayatasīrāso*, *Rasavilāsa*, *Vachchhāvatavaṁśāvalī*, *Jinabhadrasūrirāsa*, *Jinapatisūrirāsa*, *Jinakuśalasūrirāsa*, *Jinapadmasūrirāsa*, *Jinarājasūrirāsa*, *Jinaratnasūrirāsa*, *Jinasāgarasūrirāsa* and *Vijayasiṁhasūrirāsa* are works of historical importance.

There are certain rare Sanskrit Jaina Kāvyas namely the *Sārasvatollāsakāvya* by the pupil of Nandiratna, *Chandradūtakāvya* by Vimalakīrti, *Haṁsadūta* by Munīśasūri, *Vidvatprabodha* by Śrīvallabha, *Vairāgyaśataka* by the pupil of Indranandisuri, *Ranasiṁhacharitra* by Muni Soma, *Priyavilāsa* by Sumativijaya, *Pañchatīrthīstava* by Sūrachandragaṇi, *Ajitaprabhucharitra* by Devānandasūri, *Dharmadūta* by Pratishṭhāsoma, *Siṁhāsanadvātriṁśikā* by Rājavallabha and *Jinasiṁhapadotsavakāvya* by Samayasundara. The Sanskrit commentaries both on the Jaina and non-Jaina works found in these Bhaṇḍāras

are not available at other places. The *Uttarādhyayanavṛitti* by Harshanandana, *Kalpasūtravritti* by Ajitadevasūri, *Nandīsūtravṛitti* by Jayadayāla, *Vāgbhatālnkāravritti* by Samayasundara and *Nemidūtavṛitti* are noteworthy among them.

JAINA BHAṆḌĀRAS OF JAIPUR

A large number of Jaina Bhaṇḍāras[1] with old manuscripts are found attached to Jaina temples in Jaipur city. In later medieval times, several Jaina scholars such as Ṭodaramalla, Gumānīrāma and Jayachanda Chhābara. dedicated themselves to the cause of learning and contributed to the growth of Bhaṇḍāras. Besides, several Jainas acted as Dīvānas of the state. Some of them constructed Jaina temples and equipped them with Śāstrabhaṇḍāras.

(1) ĀMERA ŚĀSTRABHṆḌĀRA: Āmera Śāstrabhaṇḍāra[2] was situated previously in Amber city, the old capital of the former Jaipur state but now it has been shifted to Mahāvīrabhavana at Jaipur. This Śāstrabhaṇḍāra was known in the eighteenth century A.D. by the name of Bhṭṭāraka Devendrakīrti Śāstrabhaṇḍāra. Bhaṭṭāraka Devendrakīrti must have greatly patronized it. There are 2705 manuscripts and 150 *guṭakās*. The earliest manuscript in this Śāstrabhaṇḍāra is the *Uttarapurāna* written by Mahākavi Pushpadanta in Apabhraṁśa language. This manuscript was copied in 1334 A.D. at Delhi during the reign of Muhammad Tughluq. This Bhaṇḍāra is especially valuable for the study of Apabhraṁśa literature. There are several rare manuscripts like *Sakalavidhividhāna* of Nayanandi, *Pārśvapurāna* of Padmakīrti and a Sanskrit commentary on *Kirātārjunīya* by Prakāśavarṣa.

(2) ŚĀSTRABHAṆḌĀRA OF BAḌĀMANDIRA: This Śāstrabhaṇḍāra[3] is situated in the Digambara Jaina Terāpanthī Mandira at Gheewālon kā Rāstā. It is one of the biggest Śāstrabhaṇḍāras of Jaipur city having 2630 manuscripts and 324 *guṭakās*. The *Pañchāstikāya*, a famous work of Āchārya Kundakunda written in Prākrit, is the earliest manuscript. It was copied in 1272 A.D. at Delhi. An illustrated copy of *Ādipurāṇa* dated 1540 A.D. is the noteworthy manuscript of this Bhaṇḍāra. It has 558 coloured pictures fully based on the text. Some rare manuscripts have been also discovered in this Bhaṇḍāra.

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1. The Jaina Bhaṇḍāras of Jaipur division have described with the help of the thesis of Shri KASTUR CHANDJI KASALIVALA
2. *Āmera Śāstrabhaṇḍāra Jaipur kī Grantha Sūchī.* 3. RJSBS, II (Int.)

There are two copies of Sanskrit commentaries on the *Jambūsvāmīcharita* and *Paumachairya* respectively found in this Bhaṇḍāra. The *Harivaṁśapurāna* of Dhavala, an author of the tenth century A.D., is available. There is a rich collection of Hindi works also. The *Chaubīsī*, a Hindi work composed in 1314 A.D. by Kavi Delha, has been discovered.

(3) GRANTHABHAṆḌĀRA OF PĀṆḌYĀ LŪṆAKARAṆAJĪ: This Granthabhaṇḍāra[1] was established by Pāṇḍyā Lūṇakaraṇa in the temple called after him. There are 807 manuscripts and 225 *guṭakās* in this collection. The earliest manuscript of this Bhaṇḍāra is the *Paramātmaprakāśa* written in 1350 A.D. There is an illustrated copy of the *Yaśodharacharitra* of Sakalakīrti. Manuscripts concerned with Jyotisha, Āyurveda and *mantraśāstra* are also preserved.

(4) ŚĀSTRABHAṆḌĀRA OF DULICHANDA: This Granthabhaṇḍāra was established in 1854 A.D. by Śrī Dulichanda who was well versed in Hindi and Sanskrit. He translated about 15 works in Hindi and also wrote a description about his travel called *Jainayātrādarpana*. There are about 850 manuscripts written in Sanskrit and Hindi in this Bhaṇḍāra. The subjects dealt within the manuscripts are mainly religion, *purāṇa*, *kathā*, *charitra* etc.

(5) ŚĀSTRABHAṆḌARA OF JAINA TEMPLE BADHICHANDA: This Śāstrabhaṇḍāra[2] is situated in the Jaina temple of Badhichanda. It was founded in 1738 A D. on the completion of the temple by Badhichanda, Dīvāna of Jaipur state. There are 1278 manuscripts including *guṭakās*. The earliest manuscript available in the Granthabhaṇḍāra is commentary on *Vardhamāṇakāvya* which is a rare work written in 1424 A.D Besides, there are other manuscripts of importance. Some of them are still unpublished and others are rare ones. The *Harivaṁśapurāṇa*, an Apabhraṁśa work of Mahākavi Svayambhū, is a rare manuscript in this collection. The *Pradyumnacharita*, a Hindi work of Sadhāru, composed in 1354 A D. is also available in this Bhaṇḍāra. *Guṭakās* of this Bhaṇḍāra possess some rare works of Hindi scholars. About twenty works of Ajayarāja Pāṭanī, a scholar of the eighteenth century A.D., have been traced out in this Bhaṇḍāra.

(6) GRANTHABHAṆḌARA OF ṬHOLIYA JAINA TEMPLE: This temple is situated in the Gheewālon kā Rāstā. There are 658 manuscripts

1. RJSBGS, II (Int.).
2 Ibid., III (Int.).

and 125 *guṭakās*. The earliest manuscript available in this Bhaṇḍāra is a commentary of *Dravyasangraha* by Brahmadeva. It was written in 1395 A.D. during the reign of Firozshah at Delhi. There is one manuscript namely *Pūjāsaṁgraha* in which coloured paintings of *maṇḍalas* have been given.

(7) GRANTHABHAṆḌĀRA OF JAINA TEMPLE, PATODI: The temple in which this Bhaṇḍāra exists is situated in Chaukadī Modīkhānā of the city. The total number of manuscripts in the Bhaṇḍāra is 2257 and the *guṭakās* are 306 in number. The *Bhaktāmarastotra* and the *Tattvārthasūtra* are found on palm-leaves. Some maps of Jambūdvīpa, Aḍhāīdvīpa and of some Yantras are found on cloth. The earliest manuscript available in the Bhaṇḍāra is *Jasaharachariū* of Pushpadanta, an Apabhraṁśa writer of the tenth century A.D. This manuscript was copied in 1350 A.D. Among small works of Hindi, Jinadattachaupāī of Kavi Ralha composed in 1297 A.D. is one of the earliest manuscripts.

(8) CHANDRAPRABHU SARASVATĪ BHAṆḌĀRA: This Bhaṇḍāra is found in the Jaina temple of Dīvāna Amarachandajī who was a prominent Dīvāna of the former Jaipur state in the nineteenth century A.D. This temple is situated in the Lālajī Sāṇḍa Kā Rāstā, Chaukaḍī Modī Khānā. There are 830 manuscripts out of which about 350 are incomplete. This is a rich collection of Sanskrit manuscripts. The *Kārttikeyānuprekshā* dated 1563 A.D. is the earliest written manuscript. Most of the manuscripts belong to the eighteenth and nineteenth centuries.

(9) ŚĀSTRABHAṆḌĀRA OF JOBANERA TEMPLE: A Śāstrabhaṇḍāra attached to the temple of Jobanera in Khejarāṅ Kā Rāstā Chāndapola bazar contains about 340 manuscripts including the *guṭakās*. Sanskrit manuscripts are more in number than those of Hindi. Generally, manuscripts range between seventeenth and nineteenth centuries. The important manuscripts are as follows:—(1) *Sabhāsāranāṭaka* of Raghurāja in Hindi, (2) *Añjanārāsa* of Śāntikuśala composed in 1603 A.D. (3) *Bihārīsatasaī* of Bihārīlāla written in 1716 A.D. and *Raghuvaṁśa* by Kālidāsa copied in 1623 A.D. Besides, there is a copy of *Sangrahaṇīsūtra* of the eighteenth century A.D.

(10) PĀRŚVANĀTHA DIGAMBARA JAINA SARASVATĪ BHAVANA: It contains 550 manuscripts including the *guṭakās*. The manuscripts written in Sanskrit language are numerous. The *Nalodayakāvya* of Māṇikyasūri copied

in 1388 A.D. is the oldest manuscript in this Bhaṇḍāra. A copy of the *Pratishṭhāpāṭha* of Āśādhara was written on cloth in 1459 A.D. This is the earliest manuscript so far found on cloth in the Śāstrabhaṇḍāras of Jaipur city. The *Yaśodharacharitra* is an illustrated manuscript copied in 1743 A.D. It contains thirty illustrations based on a story of the work. The *Ajitanāthapurāṇa* is a rare Apabhraṁśa work written by Vijayasiṁha in 1448 A.D. It deals with the life of Ajitanātha.

(11) ŚĀSTRABHAṆḌĀRA OF GODHA TEMPLE: There are 616 manuscripts and 102 *guṭakās* in the Śāstrabhaṇḍāra of Godhā temple. The earliest manuscript is *Bṛihatkathākośa* written by Śrutasāgara in Sanskrit. This manuscript was copied in 1429 A.D. for presentation to Maṇḍalāchārya Dharmakīrti. Some of the important manuscripts are as follows:—(1) *Vimalanāthapurāṇa* by Aruṇamaṇi composed in 1617 A.D. in Sanskrit, (2) *Holikāchaupāī* composed by Dūṅgara in 1572 A.D. in Hindi, (3) *Pañchakalyāṇapāṭha* composed by Harachand in Hindi in 1773 A.D. (4) *Sundaraśṛiṅgāra* of Sundarakavi composed in 1631 A.D. and (4) A Brijabhāshā commentary written by some poet in 1723 A.D. at Agra on *Bihārīsatasaī*.

(12) ŚVETĀMBARA JAINA GRANTHABHAṆḌĀRA, JAIPUR: There is a big Bhaṇḍāra having three thousand five hundred manuscripts placed in the Jaina Upāsarā situated in Kundigaron kā Bhaiṁrūjī kā Rāstā. The earliest manuscript in this Bhaṇḍāra is the *Anantachūliyāsūtra* copied in 1428 A.D. Some of the old manuscripts are (1) *Āchārāṅgabālāvabodha* copied in 1452 A.D. and (2) *Pārśvanāthacharitra* copied in 1447 A.D.

(13) GRANTHABHAṆḌĀRA OF NAYĀMANDIRA: This Granthabhaṇḍāra has been placed in the Jaina temple of Baiṛāṭhiyan in the Motīsiṁha Bhomiyā kā Rāstā. There are 150 manuscripts. The earliest manuscript in the Granthabhaṇḍāra is the *Chandraprabhacharitra* copied in 1467 A.D. It contains also some important manuscripts namely *Ṛishimaṇḍalastotra*, *Ṛishimaṇḍalapūjā*, *Nirvāṇakāṇḍa* and *Aitābnikājayamālā*. They are written in golden ink and their borders are artistically disigned and embroidered. These manuscripts are remarkable for border decorations representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have been given.

(14) GRANTHABHAṆḌĀRA OF CHANDHARIYON KĀ MANDIRA: There are only 108 manuscripts in the Śāstrabhaṇḍāra of this temple situated in the

Chhājūlāla Sāha kī Galī Chaukaḍī Modī Khānā. These manuscripts are written in Hindi and Sanskrit languages.

(15) ŚĀSTRABHAṆḌĀRA OF KĀLĀCHHĀBARĀ JAINA TEMPLE: There are 410 manuscripts in the Śāstrabhaṇḍāra of Kālāchhābarā Jaina temple. These manuscripts deal with the subjects like religion, Purāṇa, *Kathā*, *Pūjā* and *stotra*. The *guṭakās*, which are 106 in number, contain a good collection of Hindi works written by Jaina and non-Jaina authors.

(86) ŚĀSTRABHAṆḌĀRA OF MEGHARAJAJI TEMPLE: It is a small collection of 249 manuscripts. It is concerned with the subjects like *Pūjā*, *Purāṇa*, *stotra* etc.

(17) SARASVATI BHAVANA OF JAINA TEMPLE YAŚODĀNANDAJĪ: This Bhaṇḍāra was established by Yati Yaśodānandajī in about 1791 A.D. The total number of manuscripts and *guṭakās* is 353 and 45 respectively. Most of these manuscripts are related to *Pūjā*, *Stotra* and *Purāṇa*. The Paṭṭāvalīs of the emperors of Delhi and Hindi songs written in praise of Bhaṭṭāraka Dharmakīrti are worth mentioning.

Besides, there are some collections in the possession of Śrīpūjya Dharmendrasūri, Yati of Pārśvachandra Gachchha, Lucknow Śākhā and Yati Śyāmalāla.

ŚĀSTRABHAṆḌĀRA, SIKAR: In the Jaina temple called Baḍāmandira of Bīsapanthīs at Sikar, there is a good collection of manuscripts. The total number of manuscripts is 532, written in different languages.

JAINA ŚĀSTRABHAṆḌĀRAS DAUSĀ: There are two Jaina temples possessing separate Bhaṇḍāras. The Śāstrabhaṇḍāra of Bīsapanthīs Mandira contains only 177 manuscripts including the *guṭakās*. Most of the manuscripts are written in Hindi. The *Vilhanaśaśikalāprabandha* is a fine work of the seventeenth century A.D. with Hindi commentary by the poet Sāraṅga. The work runs both in Sanskrit and Hindi. Another Śāstrabhaṇḍāra contains only 150 manuscripts. The manuscript of *Chaturdaśaguṇasthāna* is a rare one, written by Akhayarāja in Hindi prose.

ŚĀSTRABHAṆḌĀRA OF MAUJAMĀBĀDA: There are about four hundred manuscripts written in Sanskrit, Prākrit, Apabhraṁśa and Hindi. The earliest manuscript is the *Pravachanasāra* of Kundakunda copied in the fifteenth century A.D. There are three copies of *Jasaharachariu* of Pushpadanta

fully illustrated. Some rare and important manuscripts are also found in this Bhaṇḍāra. The *Buddhirasāyana* of Jinavara is found written in Hindī. The *Yaducharin* of Munikanakamala, *Kathāsaṁgraha* of Vijayachandra, *Nemicharitra* of Pushpadanta and *Kalyāṇavihāna* have been written in Apabhraṁśa. The *Nāgakumāracharitra* of Brahmanemidatta and the *Śrutabhāvanādīpaka* are found in Sanskrit and the *Rāvanadohā* is in Prākrit The other important manuscripts are *Kathākośa* of Brahmasādhāraṇa, pupil of Narendrakīrti, *Ajitapurāṇa* of Vijayasiṁha, *Mārgopadeśaśrāvakāchāra* of Jinadeva, *Nyāyagranthachaubīsīthāṇā* of Siddhasenasūri, *Aborātrikāchāra* of Āśādhara, *Haṁsānuprekshā* of Ajitabrahma, *Amritasāra, Shat-dravyanirnayavivarana, Gommatasārapañjikā* etc.[8]

Śāstrabhaṇḍāra of Bhādavā: Bhādavā is a village near Phulera junction station. Here is a small Śāstrabhaṇḍāra having 130 manuscripts and 20 *guṭakās*. Though there is no rare manuscript, the copies of the following manuscripts are important: (1) *Dharmavilāsa* by Dyānatarāya in Hindī, (2) *Ratnakarandaśrāvakāchāra* by Sadāsukha Kāsalīvāla in Hindi, (3) *Jñānārnavabhāshā* by Labdhivijayagaṇi in Hindi, (4) *Brahmavilāsa* by Bhaiyā Bhagavatīdāsa in Hindi, (5) *Dharmopadeśaśrāvakāchāra* by Dharmadāsa in Hindi, (6) *Dohāśataka* by Rūpachanda and (7) *Upadeśapachchīsī* by Rāmadāsa.

Jaina Jñānabhaṇḍāra of Jhunjhunu: The total number of manuscripts in this Bhaṇḍāra is 310. Most of the manuscripts are written in Hindi. The three important manuscripts of this Bhaṇḍāra are (1) *Abhayakumārachaupāī* by Yugapradhāna Jinachandrasūri (2) *Pañchasandhī* by Hemarāja and (3) *Hansarājavachchharājachaupāī* by Tīkamachanda. There are also 500 manuscripts in the Upāsarā of Yati Kharatara-gachchha.

Śāstrabhaṇḍāra of Fatehapur: The Agravāla Jaina temple of Fatehapur was a seat of the Bhaṭṭārakas who collected a large number of manuscripts for this Bhaṇḍāra. It contains about 400 manuscripts. One of them is the biggest *guṭakā* with one lac *ślokas*. It was completed by Jīvanarāma in 1860 A.D. at Fatehapur. Most of the works belong to the eighteenth century.

Rājamahāla Jaina Śāstrabhaṇḍāra: Śāstrabhaṇḍāra of this place possesses a collection of 255 manuscripts including *guṭakās*. Some of

8. *Anekānta* XIII, p. 81.

the important and rare manuscripts are as follows: (1) *Karakaṇḍuno rāso* by Brahma Jinadāsa, (2) *Praśnottaraśrāvakāchāra* by Sakalakīrti copied in 1540 A.D., (3) *Holīkathā* by Muni Śubhachandra composed in 1697 A.D. and (4) *Indriya-nāṭaka* by Triloka Pāṭanī written in 1841 A.D.

JAINA ŚĀSTRABHAṆḌĀRA MĀLAPURĀ: There is a small collection of manuscripts numbering 50 in the Jaina Granthabhaṇḍāra Chaudhariyoñ kā temple. The *Pārśvanātharāso* composed by Brahmakapūrachandra in 1540 A.D. is a rare manuscript. In the Granthabhaṇḍāra of the Jaina temple of Ādinātha, *Kshetrapālavinati* by Muni Śubhachandra and *Hindīpadas* by Harsha-kīrti are rare manuscripts. There is also a collection of 74 manuscripts in the Terāpanthī Mandira.

GRANTHABHAṆḌĀRA OF ŚRĪ MAHĀVĪRAJI: This place remained a seat of the Bhaṭṭārakas. It possesses 515 manuscripts including the *guṭakās*. The manuscripts range from the fifteenth to the nineteenth centuries. Most of the manuscripts of this Bhaṇḍāra are related to ritual and worship. It is under the management of Śrī Digambara Jaina Atiśayakshetra Śrī Mahāvīrajī.

ŚĀSTRABHAṆḌĀRAS OF BHARATPUR: The Śāstrabhaṇḍāra of the Pañchāyatī Mandira has a rich collection of manuscripts. The total number of manuscripts is 801 and the earliest dated manuscript is *Brihat-tapāgachchha-guruvāvali* by Muni Sundarasūri copied in 1433 A.D. Most of the manuscripts are in Hindi language. The *Saptavyasanakathā* composed by Māṇikachandra in 1577 A.D. in Apabhraṁśa is a rare work. Apart from this, some of the important manuscripts are as follows: (1) *Sabhābhūshana* by Gaṅgārāma composed in 1717 A.D. in Hindī. (2) *Padasangraha* by Harsha in Hindī. (3) *Jinadattacharitra-bhāshā* by Viśvabhūshaṇa in Hindī. (4) *Sukhavilāsa* by Jodharāja Kāsalīvāla in Hindi prose There is a manuscript which deals with the playing of chess. The illustrated manuscript named *Bhaktāmarastotra* copied in 1712 A.D. has 51 well-coloured illustrations. There is also another *Śāstrabhaṇḍāra* in the Jaina temple of Phozurāma situated at Koṭawālī market. It contains 65 manuscripts including *guṭakās*. The *Tattvārthasūtra* composed in 1878 A.D. in Hindi prose is a rare manuscript.

ŚASTRABHAṆḌARAS OF DEEG: Deeg is 25 miles from Bharatpur. There are 81 manuscripts in the Śāstrabhaṇḍāra of Pañchāyatīmandira of this

place. Majority of the manuscripts are in Hindi, and they belong to the eigteenth and nineteenth centuries. A manuscript named *Mallināthacharitra* in Hindi by Sevārāma Pāṭanī, the native of this place, is an original copy written by the author himself in 1793 A.D. There is also a collection of manuscripts in the Śāstrabhaṇḍāra of the temple of Baḍīpañchāyatī. Manuscripts of this Bhaṇḍāra belong to a period between the fifteenth and the seventeenth centuries. The oldest manuscript named *Bhagavatīsūtra* written at Māndalgarh belonged to 1454 A.D. There are also copies of the important manuscripts such as *Ṣaḍadarśanasamuchchaya* of Rājahaṁsa in Sanskrit, *Bhavisadattacharitu* by Śrīdhara in Apabhraṁśa, *Ātmānuśāsana* of Guṇabhadra and *Jambūsvāmīcharitra* by Sakalakīrti in Sanskrit.

The Granthabhaṇḍāra in the Jaina temple of old Deeg contains 101 manuscripts. Some of the manuscripts are very rare. The Sanskrit work named *Vikramacharitra* of Rāmachandrasūri composed in 1423 A.D. is not generally available in other Bhaṇḍāras except here. A copy of the *Jinaguṇavilāsa* of Nathamala was composed in 1765 A.D in Hindi. The *Bhramaragīta* of Mukundadāsa is noteworthy. The Hindi translation of *Vasunandīśrāvakāchāra* composed in 1850 A.D at Amber is also one of the new manuscripts. The *Chaubīsī Tīrthankarapūjā* composed by Chunnīlāla in Hindi in 1857 A.D. is a rare manuscript.

ŚĀSTRABHAṆḌĀRAS OF KAMĀ: There is a good collection of 578 manuscripts including *guṭakās* in the Jaina Śāstrabhaṇḍāra of Khaṇḍelavāla Jaina Mandira Kāmā. Some of the important manuscripts, which deserve mention, are as follows: (1) *Pāṇḍavacharitra* by Devaprabhasūri in Sanskrit copied in 1397 A.D. (2) A commentary on the *Ātmānuśāsana* in Sanskrit by Prabhāchandra. (3) A commentary on *Samayasara* made by Śubhachandra in Sanskrit in 1516 A.D. (4) *Jinarātrīvratamāhātmya* dated 1480 A.D. in Sanskrit by Muni Padmanandi. (5) *Prabodhachintāmaṇi* by Rājaśekhara copied in 1348 A.D. (6) *Daśalakshaṇakathā* by Harichanda in Apabhraṁśa dated 1467 A.D. (7) *Dharmapañchaviṁśati* in Apabhraṁśa by Bramhajinadāsa containing 26 gāthās is a rare manuscript. (8) The *Pārśvapurāṇa* of Padmakīrti was written in 1517 A.D. for presenting it to Muni Narendrakīrti. (9) *Sangrahaṇīsūtrabhāshā* was translated in Rājasthānī prose by Dayāhaṁsagaṇi. (10) *Yaśastilaka Chaupāī* by Somadevasūri was copied in 1403 A.D. (11) *Ātmaprabodha* by Kumārakavi

was copied in 1490 A.D. at Śrīpathānagara. This manuscript is important as it mentions another name of Bayānā as Śrīpathānagara. The guṭaka No. 331 of this Bhaṇḍāra is also of some significance as it comprises several Hindi works written in the fifteenth and sixteenth centuries by various authors.

There is also a small Śāstrabhaṇḍāra in Agravāla Pañchāyatīmandira, Kāmā. It contains only 105 manuscripts. The *Pradyumnacharita* dated 1254 A.D. is incomplete.

ŚĀSTRABHAṆḌĀRAS OF BAYĀNĀ: The total number of the manuscripts is 150, out of which Hindi manuscripts are in majority. The following manuscripts of this Granthabhaṇḍāra deserve mention: (1) *Vratavidhānapūjā* by Amarachanda Luhādiyā in Hindi. (2) *Chandraprabhapurāna* composed by Jinendrabhūshaṇa in 1794 A.D. in Hindi. (3) *Bāhubalicharitra* by Kumudachandra composed in 1410 A.D. in Hindi. (4) *Neminäthakā Chhanda* by Hemachandra, pupil of Śrībhūshana. (5) *Nemirājulagīta* by Guṇachandra and (6) *Udaragīta* by Chhīhala.

The Śāstrabhaṇḍāra of the Terāpanthī Mandira at Bayānā is also systematic. There are 153 manuscripts including *guṭakās* in the Śāstrabhaṇḍāra. The following rare manuscripts are preserved in this Granthabhaṇḍāra: (1) *Shoḍaśakāranavratodyāpanapūjā* by Sumati Sāgara in Sanskrit. (2) *Līlāvatībhāshā* by Lālachandasūri (3) *Tattvārthasūtrabhāshā* by Sevārāma Pāṭanī. (4) *Aksharabāvanī* by Paṇḍe Keśavadāsa composed in 1679 A.D.

ŚĀSTRABHAṆḌĀRAS OF JAINA TEMPLES, VAIR Vaira is an old town about 15 miles from Bayānā. The Jaina temples of this place possess a fine collection of manuscripts. The Śāstrabhaṇḍāra situated in the Digambara Jaina Mandira contains 120 manuscripts. The number of *guṭakās* is more than that of manuscripts. They contain good collection of Hindi and Sanskrit works. The Granthabhaṇḍāra of Paṁchāyatīmandira possesses 227 manuscripts, out of which the number of *guṭakās* is 44. The *Vārangacharitra* composed by Tejapāla in Apabharaṁśa language is a rare manuscript. There are also 87 manuscripts in the Sogānī Jaina temple.

GRANTHABHAṆḌĀRAS OF ALWAR· There are seven Bhaṇḍāras in the city having 616 manuscripts. The *Tattvārthasūtra* and the *Bhaktāmarasūtra* have been written in golden ink. The *Amritasāgara* was composed on Āyurveda under the patronage of Mahārājā Pratāpasiṁha.

Śāstrabhaṇḍāra of Dūṇī: Dūṇī is a town 12 miles from Tonk. The Bhaṇḍāra of this place contains about 143 manuscripts. The earliest manuscript is *Jinadattakathā* in Sanskrit, copied in 1443 A.D. Most of the manuscripts are found in Hindi. Among them, the works of Vidyāsāgara such as *Solahasvapna*, (2) *Jinajanmamahotsava*, (3) *Saptavyasanasavaiyā* (4) *Vishāpahārachhappaya* are remarkable. The Jhūlnā of Tanuśāha in Hindi is also a rare work written in various metres and deals with several topics. *Rājula kā Bārahamāsa* of Gaṅgakavi is not very common.

Granthabhaṇḍāras of Toḍārāisingh: Toḍārāisingh remained a great literary centre of the Jainas in early times. Various copies of the manuscripts were written at this place. At present, there are two Granthabhaṇḍāras in the Jaina temples of Ādinātha and Pārśvanātha with manuscripts 246 and 105 respectively. The Hindi manuscripts are fairly in large number. The *Chaturviṁśatistavana* dates back to 1392 A.D. The other notable manuscripts are (1) *Chaturvidhānakavitta* by Jñānasāgara. (2) *Nemīśvaraphāga* by Vidāyanandi composed in 1583 A.D. (3) *Trilokasāratīkā* by Mādhavachanda Trivaidya copied in 1443 A.D. and (4) *Pravachanasāratīkā* by Prabhāchandra.

Śāstrabhaṇḍaras of Basawā: Basawā is an old town and tehsil headquarter of Alwar District. It was a birth place of some Jaina Hindi scholars. Several manuscripts found in Jaina Bhaṇḍāras of Jaipur were copied in Basawā. There are separate *Śāstrabhaṇḍāras* in Jaina temples of Terāpanthī and Panchāyatī. The manuscripts of these Bhaṇḍāras belong to a period between fifteenth and eighteenth centuries. The manuscripts of Hindi and Prākrit are in a large number. The *Samayasāravritti* of Amṛitachandra is the earliest manuscript copied in 1383 A.D. There are some memorable manuscripts. The illustrated copy of the *Kalpasūtra* written in golden-ink in 1470 A.D. has 39 paintings on the life of Lord Mahāvīra. Another illustrated copy of the *Kalpasūtra* is dated 1471 A.D. with 42 paintings. The *Padmanandimahākāvyatīkā* is a commentaty written by Kaviprahalāda in Sanskrit on the original work named *Padmanandipañchaviṁśati*. The *Malayasundarīcharita* by Jayatilakasūri in Sanskrit was copied in 1433 A.D. The *Abhayakumāraprabandhachaupāī* written in Hindi in 1628 A.D. is a rare work.

Granthabhaṇḍara of Jaina Temple, Baḍā Dhaḍā Ajmer: The Granthabhaṇḍāra of the Jaina temple Baḍā Dhaḍā is one of the important

Bhaṇḍāras of Rajasthan. It contains about 3000 manuscripts written in different languages. The *Samayasāraprābhṛita* is the earliest written manuscript copied in 1406 A D Most of the manuscripts belong to a period between the fifteenth century and the eighteenth century A.D. This shows that this Bhaṇḍāra remained a literary centre during these centuries. Manuscripts on the subjects like Āyurveda, Jyotisha, and Mantraśāstra are found in abundance. Some of the important and rare manuscripts in Sanskrit found in this Bhaṇḍāra are as follows: (1) *Adhyātmarahasya* by Āśādhara. (2) *Jītasārasamuchchaya* by Vṛishabhanandi. (3) *Samādhimaraṇotsava*. (4) *Dīpikā* by Sakalakīrti and (5) *Chārapātaśataka by* Chārpata. In Prākrit and Apabhraṁśa also, some useful manuscripts such as Prākrit commentary on *Gommatasāra*, (6) *Pingalachaturviṁśatirūpaka* and *Pāsachariya* by Tejapāla have been preserved. In Hindī and Rājasthānī languages, *Buddhiprakāśa* and *Viśālakīrtigīta* by Delhā, *Dharmakīrtigīta* by Vūcharāja, *Subhānucharita* by Upādhyāya Vinayasāgara and *Śāntipurāṇa* by Ṭhākura written in the sixteenth century are of significance.

GRANTHABHAṆḌĀRAS OF BEAWAR: The well-known Śāstrabhandāra of Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana was founded by Ailaka Pannālāla in 1935 A.D It stores approximately 4000 manuscripts in different languages. The *Pravachanasāratātparyavritti* of Jayasenasūri is the oldest manuscript copied in 1439 A.D. Besides, there are individual collections of Sohanalālakālā, Kanakamala Boharā and Nandalāla Gurāsā.

GRANTHABHAṆḌĀRAS OF TONK: There are two Śāstrabhaṇḍāras at Tonk The Śāstrabhaṇḍāra in the temple of Chaudharīs contains 253 manuscripts and 85 *gutakās*. Most of them are incomplete. One of the Mss. is a commentary on the *Tattvārtha-sūtra* of Śrutasāgara by Kanaka written in 1715 A.D. The Granthabhaṇḍāra in the temple of Terāpanthis contains about 382 manuscripts and 50 *gutakās*.

GRANTHABHAṆḌĀRA OF KOTAH: The Kharataragachchhīya śāstrabhaṇḍāra of Kotah is a rich collection of the manuscripts numbering 1117. The earliest manuscript is the *Rāmalakshmanarāsa* written in 1358 A.D. There is an incomplete copy of the Hindi work named *Vīsaladevachauhānarāsa* probably written in the fourteenth century A.D. Among the other manuscripts following are remarkable: (1) *Śrīpālarāsa* of Yaśovijaya dated 1388 A.D., *Nandarājachaupāī* of Muni Kuśalasiṁha of 1379 A.D. and *Hammīramahākāvya* of Nayachanda of 1429 A.D. in Sanskrit. Besides, there is a manuscript of

Kalpasūtra written in golden ink in 1473 A.D. The Vīraputra Ānandasāgara Granthabhaṇḍāra belongs to Ānandasāgarajī Mahārāja. Its total number of manuscripts is 415. The *Sandehadobāvalīvritti* of Prabodhachandra goes back to 1391 A D.

The Granthabhaṇḍāra of a Jaina temple, Borsali, possesses 735 manuscripts. The earliest manuscript is the *Jñānārnava* of Śubhachandra in Sanskrit copied in 1491 A.D. Some of the important manuscripts are (1) *Palyavidhānarāsa* of Śubhachanda in Hindi copied in 1633 A D., (2) *Chandraprabhāsvāmivivāhalo* written by Bhaṭṭāraka Narendrakīrti in 1545 A D and *Raviwratakathā* of Muni Sakalakīrti in Hindī composed in 1677 A.D The works of Vegarāja have been also found in a *Gutakā*.

GRANTHABHANDĀRAS OF BUNDI: There are five Granthabhandāras containing more than 1200 manuscripts. The Granthabhaṇḍāra of the Pārśvanātha temple contains 334 manuscripts. There is a copy of the *Rāmachandrarāsa* written by Brahma Jinadāsa in 1471 A D The other rare manuscript is a commentary on the *Bhaktāmarastotra* of Hemarāja in Hindi prose. In the Granthabhaṇḍāra of the Jaina temple of Ādinātha, there are 168 manuscripts. The earliest manuscript in this Bhaṇḍāra is the *Jyotisharatnamālā* with commentary written by Paṇḍita Vaija in 1459 A D The other old manuscripts are *Sāgāradharmāmrita* by Āśādhara, *Trilokasāra* and *Upadeśamālā* of Dharmadāsagaṇi. The Granthabhaṇḍāra of the Jaina temple Abhinandanasvāmī possesses about 368 manuscripts. The *Karakanducharin* in Apabhraṁśa language is a rare work. The Granthabhaṇḍāra of the Mahāvīra temple has 172 manuscripts. Most of the manuscripts are in Hindi written in the eighteenth and nineteenth centuries. There are 223 manuscripts in the Granthabhaṇḍāra of Jaina temple Neminātha. The important manuscripts are *Mādhavanālaprabandha*, written by Gokala, son of Narsa in 1437 A.D. and the *Simhāsanabattīsī* of 1607 A.D. There is a *gutakā*, which contains several small works of Yūcharāja, a famous Hindi poet of the sixteenth century A.D

GRANTHABHAṆḌĀRAS OF NAINVĀ: There is a collection of 104 manuscripts in the Bagheravāla Jaina temple. Most of them have been written in Sanskrit and Hindī. One *gutakā* contains the works of Hīndī poets of the fifteenth, sixteenth and seventeenth centuries. There are about 80 manuscripts in the Granthabhaṇḍāra of the Terāpanthī Jaina temple. Besides

three Yantras written on cloth in the sixteenth and seventeenth centuries are of considerable importance. Ṛishimaṇḍalayantra is the earliest one written in 1528 A.D. The Bṛihatsiddhachakrayantra and Dharmachakrayantra were written respectively in 1562 A.D. and 1627 A.D. The Granthabhaṇḍāra of the Agravāla Jaina temple contains a small collection of 37 manuscripts.

GRANTHABHAṆḌĀRA OF ḌABALĀNĪ: Ḍabalānī is a village at a distance of 10 miles from Bundi. The Jaina temple of this place has a collection of 423 manuscripts. The earliest manuscript is the *Shaḍāvaśayaka-bālāvabodha* by Hemahaṁsagaṇi copied in 1464 A.D. at Ujjain. Some of the noteworthy manuscripts are (1) *Ādināthastavana* composed in 1442 A.D. in Hindī, *Itihāsasārasamuchchaya* by Lāladāsa in 1586 A.D., *Simhāsanabattīsī* by Sādhu Gyānachandra in Sanskrit, *Bhaktāmarastotrbhāshā* copied in 1610 A.D. and *Rāmayaśa* by Keśarāja composed in 1523 A.D.

GRANTHABHAṆḌĀRA OF INDERGARH: The Granthabhaṇḍāra of the Jaina temple of Pārśvanātha possesses 289 manuscripts. Most of them deal with religion.

ŚASTRABHAṆḌĀRAS OF JHALRAPATAN: The Śāstrabhaṇḍāra was established by the efforts of Ailaka Pannālāla. About 2000 manuscripts are preserved in it. The earliest manuscript in the Bhaṇḍāra is the *Bhāva-saṁgraha* by Devasena, copied in 1431 A.D

GRANTHABHAṆḌĀRAS OF UDAIPUR: At Udaipur, there are some Jaina temples which possess a fairly good collection of manuscripts. The Śāstrabhandāra of Sambhavanātha has about 517 manuscripts. The earliest manuscript in it is the *Laghujātakaṭīkā* of Bhaṭṭotpala, copied in 1408 A.D. It contains about 25 rare Hindi works. The important manuscripts are *Sītāśīlarasupataka* by Āchārya Jayakīrti composed in 1547 A.D., *Rājulapatrikā* by Somakavi, *Rohiṇīvrataprabandha* by Brahma Vastupāla written in 1597 A.D, *Hanumānacharitarāsa* by Brahma Gyānasāgara composed in 1573 A.D., *Anuruddhaharana* or *Ushāharana* by Ratnabhushaṇasūri, *Bhaṭṭāraka–Sakalakīrti-rāsa* of Bhānukīrti, *Sanatakumārarāsa* by Pāsachanda in 1613 A.D., *Mallinātha-stavana* by Dharmasiṁha in 1640 A.D., *Chhandaratnākara* on metres and *Āśādharajyotishagrantha* of Āśādhara.

There are about 125 manuscripts and 50 Guṭakās in the Grantha-bhaṇḍāra of the Agravāla Jaina temple. Majority of the manuscripts are in

Hindi. The notable manuscripts are (1) *Chārudattaprabandha* of Kalyāṇakīrti composed in 1635 A.D., (2) *Mahāpurāṇa kī Chaupāī* by Gaṅgādāsa, (3) *Lokamatanirākaraṇarāsa* by Sumatikīrti, (4) *Akalankayatirāsa* by Jayakīrti composed in 1610 A.D., (5) *Sudarśanaseṭhānī Chaupāī* by Lālakavi composed in 1579 A.D., (6) *Jinadattarāsa* by Ratnabhūshaṇa in Hindi, (7) *Gommatasvāmīchaupāī* by Muni Jasakīrti composed in 1512 A.D., (8) *Ajitanātharāsa* and *Ambikārāsa* by Brahmajinadāsa, (9) *Balabhadrarāsa* by Brahmayaśodhara in 1528 A.D. and (10) *Śrāvakāchāra* by Dharmavinoda.

The Khaṇḍelavāla Jaina temple preserves a small collection of manuscripts numbering about 135. Most of the manuscripts have been written in Hindī. The oldest manuscript is the *Bhūpālastavana* copied in 1306 A.D. Some of the important manuscripts are (1) *Gajasiṁhachaupāī* of Rājasundara composed in 1497 A.D., (2) *Rāmarāsa* by Mādhavadāsa, (3) *Champāvatīśīlakalyāṇaka* of Muni Rājachanda composed in 1623 A.D. and (4) *Sīmandharasvāmīstavana* by Kamalavijaya in 1625 A.D. The Śāstrabhandāra of Agravāla Jaina temple Dhānamaṇḍī has a collection of 95 manuscripts. The *Sarvārthasiddhi* of Pūjyapāda dates back to 1313 A.D. Other well-known manuscripts are (1) *Puṇyāśravakathākośa* by Rāmachandra, (2) *Śabdabhedaprakāśa* by Maheśvarakavi in 1500 A.D. and (3) *Dharmaparīkshārāsa* by Sumatikīrti copied in 1591 A.D.

Besides, there are small manuscript libraries About 300 manuscripts are available in Varddhamāna Jñānabhandāra. In the collection of Koṭhārī, 400 manuscripts are preserved. Gaṇeśīlāla Mehata also possesses about 250 manuscripts. Besides, there are the collections of Yati Vivekavijaya and Yati of Kharataragachchha.

Manuscript libraries are also found at Bhiṇḍāra and Bhīlwārā. There are about 1500 manuscripts in the possession of Yati Māṇakya. The late Yati Bhāgachanda possessed a good collection of the manuscripts.

GRANTHABHANḌĀRAS OF JODHPUR CITY: In Jodhpur city, there are four Jaina libraries. In the collection of Bhaṭṭāraka Udaichanda, about 1500 manuscripts are available. The Jainaratnapustakālaya contains about 1500 manuscripts. The number of manuscripts preserved in the Ratnasūri Pustakālaya of the Jaina Vidyālaya is about 300. Besides, there are the collections of manuscripts in the temple of Keśariyājī and the temple of Koṭhārī.

HARISĀGARA JÑĀNABHAṆḌĀRA, LOHĀVAṬA: The total number of manuscripts in this Bhaṇḍāra is about 2110. Some of the remarkable manuscripts are (1) *Rāṭhodavaṁśāvalī* in Hindi, (2) *Śriṅgāraśataka* by Jaināṛāyaṇa, (3) *Samyaktvakaumudī* by Jayaśekhara, *Sandeśarāsakaṭippaṇikā*, *Neminātharāsa*, *Vivekamañjarī*, *Meghadūtakāvya*, *Kavirahasyaṭīkā* and *Kāvyaprakāśavṛitti*.

GRANTHABHAṆḌĀRAS OF PHALODHI: There are three collections of manuscrips at this place. The collection of Phūlachanda Jhābaka contains about 400 manuscripts. Besides, there are 375 manuscripts, in Sādhvī Pushpaśrī Jñānabhaṇḍāra and 150 manuscripts in the Mahāvīra Jñānamandira of Dharmaśālā.

GRANTHABHAṆḌĀRA OF MĀROṬHA: There were about more than 3063 manuscripts in the Jaina temple of Sāha of this place but most of them have been destroyed. At present, only 200 manuscripts are preserved in the Jaina temple of Terāpanthīs.

NAGAUR GRANTHABHAṆḌĀRA: The Bhaṇḍāra of the Bhaṭṭāraka of Nagaur[1] is also famous in Rajasthan. The total number of manuscripts in this collection is more than 14 thousand, out of which two thousand are *guṭakās* All the manuscripts are on paper written in a period between the fourteenth century A.D. and the eighteenth century A.D. These manuscripts dealing with a variety of subjects have been written in Sanskrit, Prākrit, Apabhraṁśa, Rājasthānī and Hindī. Non-Jaina manuscripts are also available. Some historical poems concerning the lives of the Bhaṭṭārakas and Āchāryas are also noticed.

Some rare manuscripts of this Bhaṇḍāra are *Nemirāsa* by Bhāu, *Chetanapudgaladhamāta*, *Jagarūpavilāsa* in Rājasthānī by Jagarūpa, *Bārahakhaḍīśāstra* by Paṇḍita Mahirāja, *Krishnapachchīsī* of Kalha, *Sarasvatīlakshmīsaṁvāda* by Maṇḍalāchārya Śrī Bhūshaṇa, *Maṇḍalāchārya-Śrībhūshaṇabāvanī*, *Nemīśvaracharitra* by Dāmodara, son of Jinadeva, *Chandraprabhucharitra* of Dāmodara, *Jñānaratnopākhyānamalayasundarīcharitra* by Harirāja, *Vasudhīrāchariya* by Bhūshaṇa, *Gommaṭabhaktāmara* by a pupil of Bhuvanakīrti, *Samyakvakaumudī* by Harisiṁha, *Tattvārthasukhabodhaṭīkā* by Yogadeva, *Māṇikyamālāpraśnottara* by Śrībhūshaṇa, *Sambhavanāthacharitra* by Tejapāla,

1. *Anekānta*, XI, p. 128.

Varāṅgacharitra by Tejapāla, *Pāṇḍavapurāṇa* by Śrībhūshana, *Bāhubalapāthaḍī*, *Chhandaśataka* and *Puṇyachandrodaya*.

Among the Non-Jaina works preserved in this Bhaṇḍāra are the the *Raghuvaṁśaṭīkā* by Haridāsa, *Śrīnigamapravachananāmasāroddhāraparanāma*, *Vidagdhamukhamaṇḍanaṭīkā*, *Vidagdhamukhamaṇḍanavṛitti*, *Sārasvataṭīkābālabodhinī*, *Bālabodhakārakakhaṇḍana*, *Rūpasundarapingalavivaraṇa*, *Vrittaratnākaraṭīkā* and *Chandronmīlanaṭīkā*.

It is generally believed that the Digambaras do not preserve the account of the lives of the Bhaṭṭārakas, but this Bhaṇḍāra contains the historical poems such as *Nemichanda*, *Jasakīrti*, *Viśālakīrti*, *Dharmakīrti*, *Sahasrakīrti*, *Guṇachandra*, *Śrībhūshaṇagīta*, *Śrīāryarakshitabhāvasāgaragīta*, *Āñchalagurunāmāvalīāryikāannataśrī*, *Bāīkhetugīta*, *Bīīśāntigīta*, and *Bāījñānaśrīgīta*. Two Paṭṭāvalīs have been also preserved.

Besides, small Jaina libraries are found at different places[1] such as Mertā, Jaitāraṇa, Pālī, Pipāḍa, Jasola, Bālotarā, Sarānā (Station Patadi), Pachabhadrā, Āhora, Jālor, Sinadhari (Mālānī station), Chontana, Dhorīmanāna, Āsopa, Jadāū, Bālesara, Āgolāī, Lādanu, Thobha, Dunādā, Majala (Station Ajita), Guḍā, Sojata, Jhāba, Bhinmāl, Nākodā, Ghānerāv, Khāsī, Nāḍol, Sādri, Āhora, Bārmer, Lolāvāsa, Mathānia, Kānanā, Bilāḍā and Takhtagaḍha.

From the above survey, it is clear that a very large number of manuscripts have been carefully preserved in the Jaina Śāstrabhaṇḍāras of Rajasthan. They were means of religious and secular education and fulfilled the needs of both Jainas and non-Jainas and as such rendered a valuable service to the cause of education when printing was unknown. No such efforts for organizing a library in every city, town and even in important villages were made to such an extent by any other community in Rajasthan except the Jainas.

CHAPTER VII

JAINA MONKS AND STATESMEN

Rajasthan was very fortunate in having given birth to a number of great persons who were initiated to the life of Jaina monkhood. They

1 *Marubhāratī*, I, No 1

preached in Rajasthan, participated in various religious functions and made considerable contributions to the moral life of the people. Their works on various aspects of Jaina religion and philosophy and various other subjects including astronomy, medicines and law adorn the Jaina Bhaṇḍāras of Rajasthan. They exercised an immense influence on the rulers of Rajasthan and a few of them attracted the attention of even Akbar and Jahangir and succeeded in obtaining from them substantial concession for the Jaina places of worship. They themselves were highly honoured by the conferment of high titles. Their services to the cause of general education and popular literature is great. Their life of extreme penance and lofty ideals was inspiring. Their teaching moderated the materialism of the age.

As the Jaina monks were ever moving about and were reticent about biographical details, very little is known about their personal lives. There are several instances of a Jaina saint of having been born in Rajasthan, initiated in Gujarat and done his writing work either in one state or the other. In the same way, one born in Gujarat had his field of activity in Rajasthan.

In spite of Jainism having been associated with Rajasthan from very early times, we have no definite information about the details of the lives of the saints before Haribhadra.

1. JAINA MONKS

HARIBHADRA: In the eighth century, probably between 705 A.D. and 775 A.D, Haribhadra, the most distinguished Jaina scholar, lived in Rajasthan. He was born in a Brāhmaṇa family at Chitrakūṭa, the modern Chitor. He was the Purohita of a king named Jitāri about whom history knows nothing. He was well-versed in the Vedic lore.

It is said that he was deeply inspired by a Jaina nun; and as a result of it, he embraced Jainism. Being asked by his Guru to write 1444 volumes, he wrote a number of books on logic, Yoga, Dharma, ethics etc. Out of them only about fifty are now available. He also raised his powerful voice against the corrupt practices prevalent in Jainism.[1]

SIDDHARSHI: The next distinguished Jaina monk of Rajasthan is Siddharshi born at Śrīmāla in Marwar. He was the son of Subhaṁkara. He was initiated and was named Siddharshi. In 906 A.D., he composed the

1. *Purātanaprabandhasaṅgraha*, pp. 103-05 and *Prābhāvakacharitra*, pp. 183-212.

allegorical novel named *Upamitibhavaprapañchākathā*. The Samgha being pleased conferred the title of 'Vyākhyānakāra' on him.

Later on, he made a deep study of Buddhism, so much so, that even the Buddhists held him in high esteem for his scholarship and highly virtuous life. In course of time, the title of Sūri was conferred on him by his Guru.

JINEŚVARASŪRI: Jineśvarasūri occupies a prominent place in Jaina history. His early name was Śrīdhara. He and his brother Śrīpati were Brāhmaṇas by caste. They came to Dhārānagarī where they met a rich man named Lakshmīpati. He introduced them to Vardhamānasuri. Being impressed by their deep scholarship, Vardhamānasuri initiated them into Jainism and and instructed them to preach it.

At this time, the Chaityavāsī sect was very powerful Actually, Vardhamānasuri rose in revolt against it and founded Vidhimārga; but Jineśvarasuri by his efforts organized its followers into a community and made it countrywide. He went to Anahilapura where the Chaityavāsīs were very strong He stayed in the house of the Purohita Someśvara. He defeated Surāchārya, the leader of the Chaityavāsīs, in the court of the king Durlabharāja at Pāṭana and got the title of 'Kharatara'. He established his own sect known as Vidhimārga at Aṇahilapura. Later on, it was known as the Kharataragachchha Then his reputation spread to neighbouring regions like Marwar, Mewar, Malwa, Vāgada, Sindh and Delhi, and a large number of Śrāvakas became his devoted followers.

Jineśvarasuri and his young brother Buddhisāgarasuri generally lived and moved together. In 1023 A.D. they were at Jābālipura (Jalor), where Jineśvarasūri wrote a commentary on the *Ashtakasangraha* of Haribhadra and Buddhisāgarasuri completed the *Svopajña Pañchagranthī*

Jineśvarasūri brought about a renaissance in Jainism, and, therefore, he is called the 'Yugapradhāna'. New temples known as Vidhichaityas were built. There came also some change in the form of worship New Gachchhas, new castes and new Gotras also came into existence The original *śāstras* were revised and several commentaries were prepared. He had a large number of disciples, the chief among them were Abhayadeva, Jinachandra and Jinabhadra.[1]

1 *Aitihāsika Jaina Kāvyasangraha*, p. 4, *Yugapradhāna Jinachandrasūri*, p. 10 & *Kharataragachcha-brihadgurvāvali*.

JINAVALLABHASŪRI: The next great Jaina saint is Jinavallabhasūri, who was the follower of Chaityavāsī sect in the beginning. At Pāṭan, he got an opportunity to study the scriptures under Abhayadevasūri, the saint of Vidhimārga. As a result, he gave up the Chaityavāsī sect and accepted Vidhimārga. At his directions, his followers constructed the Jaina temples known as Vidhichaityas.

At this time, the followers of the Chaityavāsī sect were powerful in Mewar. With a view to diminishing their influence, Jinavallabhasūri left Pātan for Chitor, where he converted a large numbe of people to Jainism and celebrated the consecration ceremony of several images and temples. From Chitor, he came to Dhārā. The King invited him to his palace, where he listened to his religious discourses. He was so highly pleased with his extraordinary poetic talent that he offered him a Jāgīra of three villages and a handsome present in cash. He did not accept either of them but requested that the king should grant two *parutthadrammas* daily from his customs house for the maintenance of two Kharatara temples.

From Dhārā, Jinavallabhasūri came to Vāgaḍa, where he addressed large gatherings. He also came to Nagaur where the installation ceremony of Nemijinālaya was performed under his supervision. As he converted several people to Jainism, it was natural for him to form many Gotras.[1]

JINADATTASŪRI: Jinadattasūri is one of the great Jaina monks, who propagated Jainism in Rajasthan. He was born at Dhavalakapura in 1075 A.D. in Hūmbaḍa caste. His parents were Vādhiga and Vāhaḍadevī. His early name was Somachanda. His *dīkshā* Guru was Vāchaka Devabhadragaṇi, and he was given the name of Somachandra Muni. Being impressed by his extreme austerities and genius, Dharmadevopādhyāya made him Āchārya at Chitor in 1112 A.D. and named him Jinadattasūri.

Jinadattasūri was widely respected even by the Rajput rulers of Rajputana and Gujarat for his learning and piety. The Chālukyan rulers Karṇarāja and his son Siddharāja respected him. Jinadattasūri was a contemporary of Arṇorāja Chauhāna of Ajmer, who honoured the Āchārya by visiting him at his own place and by granting his followers a suitable site for a big Jaina temple. He converted a large number of people to Jainism

1. *Kharataragachchha Bṛihadgurvāvali* & *Aitihāsika Jaina Kāvyasaṁgraha*, pp. 14-6.

and established many Gotras. Besides, he is said to have given *dīkshā* to 500 monks and 700 nuns. Having installed Jinachandrasūri on his seat, he expired in 1154 A.D. at Ajmer. On account of his popularity among the masses, he came to be known as Dādājī.[1]

VĀDIŚRĪDEVASŪRI: Devasūri was born in 1143 A.D. at Madhuvatī near Mount Abu in the Prāgvāṭa family. He was the son of Vīranāga and Jinadevī. When cholera broke out in the town, Vīranāga left the town and came to Bharoch. The early name of Devasūri was Purnachandra.

From his very childhood, Pūrṇachandra was highly intelligent. He impressed a Jaina monk who asked his master to give the boy to him He was given *dīkshā* in 1152 A.D. and was named Rāmachandra. Within a short time, he became well-versed in the science of *tarka, lakshaṇa, pramāṇa* and literature; and scholars began to admire his scholarship. He defeated his opponents in the discussion held at Dhavalakapura, Kashmir, Sanchor, Chitor, Gopagiri, Dhārā and Bharoch. Impressed by his deep scholarship, the Guru installed him on the seat of Āchārya in 1174 A.D and gave him the name of Devasūri.

Then Devasūri came to Dhavalakapura on the invitation of Udaya and performed the installation ceremony of the image of Sīmandharasvāmi From there, he travelled to Mt. Abu for pilgrimage. In course of his journey, Śrī Devasūri came to Nagaur. Ahidāna, the ruler of this place, received him warmly. In the meanwhile, Siddharāja, the ruler of Gujarat, wanted to besiege Nagaur but when he was informed of the presence of Devasūri, he returned. Then he invited Śrī Devasuri to Patan and kept him there for four months.

Śrī Devasūri defeated the famous Digambara Jaina Saint of Karṇātaka named Kumudachandra in the discussion held in the court of the king Siddharāja Jayasiṁha. In 1147 A.D., he got the Jaina temple constructed in the town called Phalavardhikā (Phalodhi) and performed the installation ceremony of the image. In the town of Araṣana also, the image of Nemijina was installed.

HEMACHANDRA: The most prominent Jaina monk is Hemachandra under whom Jainism prospered greatly both in Rajasthan and Gujarat. He

1. *Aitihāsika Jaina Kāvyasamgraha*, pp 14, 46 and 363 and *Kharataragachchha-brihadgurvāvali*.

was born in 1089 A.D. at Dhandhuka, a town in the district of Ahmedabad and was named Chāṅgadeva. His parents were Chāchiga and Pāhiṇī of Śrīmoḍha caste. Both the parents were adherents of the doctrine of Jina. Pāhiṇī handed over her son to a monk named Devachandra. The circumstances which led Chāṅgadeva to enter the order of Yatis are more or less romantic. Devachandra took the boy with him to Cambay where he was first initiated in the temple of Pārśvanātha in 1093 A.D. On this occasion, the famous Udayana held the usual festival and Chāṅgadeva received the name of Somachandra. In 1105 A.D., he was ordained as Āchārya at Nagaur by Devasūri. On this occasion, he again changed his name and was now called Hemachandra.

The patron of Hemachandra was Jayasiṁha Siddharāja, who felt attracted and impressed by his deep and wide scholarship, used to listen to his discussion. Hemachandra helped Kumārapāla in securing his accession to the throne. He is said to have foretold that he was going to be the future ruler of Gujarat. It was for this reason that he had deep reverence for the Jaina religion. Kumārapāla was originally a devotee of Śiva but was converted to Jainism by Hemachandra. After his conversion which is said to have taken place in 1159 A.D., he aspired to make Gujarat a model Jaina state. He personally gave up hunting animals, eating meat and using intoxicants, dice-playing and animal fights. In addition, he erected the Jaina temples and favoured the literary and scientific efforts of the Jainas.

Hemachandra was called the 'Omniscient of the Kali age' (*Kalikāla Sarvajña*), the title which he well deserved. He was more a scholar than a poet. By his efforts, Jaina literature made considerable progress in the twelfth and thirteenth centuries. His contributions to the general Sanskrit literature are also noteworthy. He wrote useful and important works on grammar, lexicography, poetics, prosody, philosophy and history.

Hemachandra's services to education were as remarkable as his literary activities. He trained a number of pupils who have left works on various branches of Sanskrit literature. The chief among those pupils are Rāmachandra, Guṇachandra, Mahendrasūri, Devachandra, Vardhamānagaṇi, Udayachandra, Yaśaśchandra and Bālachandra.[1]

1. The Life of Hemachandrāchārya.

JINAKUŚALASŪRI: Jinakuśalasūri is the most popular Jaina saint and is also known as Dādājī. He was born in the village Samiyāṇā in Marwar in 1280 A.D. His original name was Karmaṇa. In 1290 A.D., he received initiation from Jinachandrasūri and was named Kuśalakīrti. At Nagaur in 1310 A.D., he was given the title of Vāchanāchārya by Jinachandrasūri. In 1319 A.D., Jinachandra passed away and the title of Sūri was given to Jinakuśala at Patan amidst great rejoicings.

Rājapati of Delhi made arrangement for the sojourn of Jinakuśalasūri. He passed through Kanyānayana, Narhad, Phalodhi, Marukoṭa, Nagaur, Merta, Jalor, Śrīmāla and at last reached Patan. The members of the Saṁgha requested Jinakuśala to accompany them He consented and started from Patan and reached Śatruñjaya where he performed several religious activities. He worshipped the idol by composing new *stotras*. Yaśodhara and Devendra were initiated to monkhood by him He celebrated the installation ceremony of the image of Neminātha The consecration ceremony of the images of Jinapatisūri and Jineśvarasuri was also performed by him. On the occasion of Nandīśvaramahotsava, Sukhakīrtigani was given the title of 'Vāchanāchārya.' Afterwards, he returned to Patan with the Saṁgha safely.

In 1324 A.D., Virāṭamahotsava was celebrated at Patan with great rejoicings for fifteen days under the guidance of Jinakuśalasuri. The images of the Tīrthaṅkaras and the Āchāryas were sent to the various places such as Jalor, Devarājapura, Śatruñjaya etc. Tejapāla celebrated the Nandīśvaramahotsava at Patan in which Sumatisāra, Udayasāra, Jayasāra and Dharmasundarī were initiated into monkhood. The famous Śrāvaka of Bhīmapallī named V īradeva called Jinakuśalasūri from Patan to Bhīmapallī and requested him to accompany the Saṁgha to Śatruñjaya. After passing through various cities and villages, the Saṁgha reached Śatruñjaya. He celebrated the consecration ceremony of the Vīra Chaitya at Bhīmapallī, Chintāmaṇi Pārśvanātha temple at Jaisalmer and Pārśvanātha temple at Jālor.

The Śrāvakas of Sindh invited Jinakuśalasūri for propagation of Jainism. He went there and organised various ceremonies such as the *Pratishthā, Vratagrahana, Mālāropana* and *Nandīmahotsava* in order to give an impetus to Jainism. He wandered through various places and impressed

the people by his religious discourses. This caused a great religious awakening among the people. He spent a rainy season at Devarājapura where he caught high fever and died in 1352 A.D.

Jinakuśalasuri was a distinguished scholar, well-versed in different branches of learning like grammar, law, literature, prosody, astronomy, magic etc. He could not contribute so much to literature as he was engaged in other activities. So great was his influence that, in his honour, a number of *stutis*, *stotras*, *padas* and *Chhandas* have been composed in many a village, city and holy place. The people of Svagachchha, Paragachchha, Sthānakavāsī and Terāpanthī worship him with great devotion.[1]

HĪRAVIJAYASŪRI: The most distinguished Jaina teacher at the time of Akbar was Hīravijayasūri. He was the leader of the Tapāgachchha sect of the Jainas and was born at Palanapur. He was the son of Kumāra and Nāthī of the Bīsā Osavāla family. His original name was Hīrajī. He was initiated to religious life by Vijayadānasūri in 1539 A. D. and was named Hīraharsha. After getting education from Muni Hariharsha, he went to Devagiri in the south in order to learn Nyāyaśāstra from Naiyāyika Brāhmaṇa. He made a close and deep study of various branches of learning.

After his return from the Deccan, Vijayadevasūri made him a Paṇḍita in 1551 A.D. Next year, he was made a Upādhyāya at Nāḍlāi. Then in the same year, he was made a Sūri at Sirohi. On this occasion, Chāṅgā Mehatā, a descendant of Dhannā Poravāla, the builder of Ranakpur temple, celebrated a great festival.

In 1582 A.D. when Akbar heard of the lofty virtues and deep learning of Hīravijaya, he ordered the Viceroy of Gujarat to request him to visit his court. In response to the summons of the viceroy, the monk went to Ahmedabad where he exchanged views with the royal representative. He refused to accept all the costly gifts presented to him and, in accordance with the rules of his order, he started on his long journey to Fatehpur Sikri on foot.

On his way, passing through Bīsalapur, Mahāsana, Patan, Baradi, Siddhapur and other places, Hīravijaya reached Saratara. At this place lived a Bhīla Chief named Arjuna. He along with his eight wives came to hear Sūrijī's sermon, and he took a vow not to kill any innocent animal. He then went to Abu; and Rāva Surtāna of Sirohi welcomed him and took a vow to

1. *Dādā Śrī Jinakuśalasūri and Kharataragachchha Bṛihadgurvāvali.*

refrain from drinking, hunting and meat eating. After that, passing through Sanganer, Chātsu, Bayānā and Mathura, he reached Fatehpur Sikri where he was accorded a royal reception; and Abul Fazl was asked to look after his comforts until the emperor found leisure to converse with him. After much discussion upon the problems of religion and philosophy first with Abul Fazl, the Muslim luminary of the age, and then with Akbar, he paid a visit to Agra. At the close of the rainy season, he returned to Fatehpursikri.

From the inscription by Hemavijaya dated 1593 A.D., in the porch of the eastern entrance of the Ādinātha temple of Śatrunjaya hill, it appears that Hīravijaya persuaded the emperor in 1592 A.D. to issue an edict forbidding the slaughter of animals for six months, to abolish the confiscation of the property of the deceased persons, the sujijia tax and Śukla, to set free many captives, snared birds and animals and to present Śātrunjaya to the Jainas. Fishing was also prohibited at Fatehpursikri.

In 1596 A.D., Hīravijayasūri came to Nāgaur where he spent the rainy season. Mahajala, the finance minister of the king Jagamala, treated him with great respect. Indrarāja, an official of Bairat, invited him; but he could not go and sent his pupil Kalyānavijaya for the performance of the consecration ceremony. After that, he went to Abu and then to Sirohi where he spent the rainy season on the persuasion of the ruling chief. On his advice, Rāva Surtāna abolished some taxes Once the Rāva had imprisoned one hundred innocent Srāvakas due to certain misunderstanding. The leaders of the Saṁgha had tried their best to secure their release but the Rāva did not listen to them. At last, he released them on the advice of Surijī.

From Sirohi, Hīravijaya came to Patan where he spent the next rainy season. From there, he started for Pālithānā. The function was organized in his honour which was attended by several Jainas. He also passed the rainy season at Uṇā. Ājamkhān, the governor of Gujarat, came to pay his respects. It was all due to Suri's magnetic personality and the honour given to him by Akbar. At this time, Jāmasāhiba of Jāmanagara with his minister named Ābajī Bhanasālī reached Unā to pay his compliments to the Āchārya. Hīravijaya also induced the official Khān Muhammad to give up violence. He celebrated the consecration ceremony of the temple in 1595 A.D. and in the same year, he starved himself to death in the approved Jaina fashion.[1]

1. *Akbar the Great* by Smith, pp. 116-168 and *Sūriśvara aura Samrāṭ Akbar*.

JINACHANDRA: Jinachandra was a famous Āchārya of the Kharataragachchha sect. He was born in 1508 A.D. at Khetsar in Jodhpur of Śrīvant Śāha and Śirīyadevī of Bīsā Osavāla family. His original name was Sultan. He received his initiation in 1547 A.D. from Jinamāṇikyasūri and his *dīkshā* name was Sumatidhīra. In 1555 A.D., he obtained the title of Sūri from Gunaprabhasūri.

While Akbar was holding his court at Lahore, he heard the fame of the Sūri and wanted to hear him. He summoned Mantrīśvara Karmachandra Bachchhāvata and requested him to invite the sage to his court. Considering his old age and hot season, Karmachandra pleaded that it would be difficult for him to come from Cambay. Then, the emperor asked him to write a letter to send his disciple Mānasiṁha whom the Sūri sent along with six other religious followers. Receiving also an urgent letter from Karmachandra, the Sūri started his journey on foot, gradually reached Sirohi and observed the *Chaturmāsa* at Jalor. Afterwards, he started, and passing through many villages and cities, reached Lahore in 1591 A.D. with thirty one Jaina Paṇḍitas in a great procession and was courteously received by the emperor. After a religious discourse on *Ātman*, *ahiṁsā* etc., he was conducted to his residence. He used to come daily to the palace for the discourse on religion. Akbar used to address him as a Great Master (*Bṛihadguru*)

Hearing of the destruction of the Jaina temples at Dwarka, Jinachandra prevailed upon Akbar to issue an imperial *farmān* for the protection of the Jaina holy places such as Śatruñjaya, Pālithānā and Girnar. The necessary order was sent to Azamkhān, the Subedār of Ahmedabad. The places of pilgrimage were put in charge of Karmachandra.

Just before starting for Kashmir, Akbar met the Sūri and at his instance issued a *farmān* ordering the prohibition of the slaughter of animals for seven days (*Navamī* to *Pūrnimā*) every year in the month of *Āshādha*. Akbar with the disciples of Jinachandra namely Mānasiṁha, Harshaviśāla and some others reached Kashmir and observed the vow of non-violence for eight days. He returned to Lahore in 1592 A.D. At this instance, Jinachandra gave the title of Āchārya to Mānasiṁha, calling him Jinasiṁhasūri. On the advice of Karmachandra, Akbar gave the title of 'Yugapradhāna' or 'Chief of the Age' to Jinachandra. At the persuasion of Sūriji, Akbar gave

protection for a year to all animals of the sea adjoining Cambay, the place of pilgrimage.

Jinachandra was held in high esteem by Jahangir also. In 1611 A.D., being incensed at the misconduct of the dissolute Darsaṇi, Jahangir not only banished him but ordered that members of other Jaina sects should also be ousted from the realm. This caused wide-spread consternation amongst all sections of the Jainas. The news reached Jinachandrasūri who travelled from Patan to Agra and called on the emperor. After a prolonged discussion on religion, Sūrijī succeeded in persuading the emperor to withdraw the order. He breathed his last in 1613 A.D. at Bilārā in Marwar.[1]

JINASIṀHASŪRI: After Jinachandrasūri, his *pattadhara* Jinasiṁhasūri became the leader of the Kharataragachchha. In Rajasthan, he mostly lived at Bikaner, Sirohi etc. In the *Śrī Jinasiṁhasūrigīta* of Rāyasamudra, it is related that he had great influence on Jahangir. At his request, the emperor assured safety to all living creatures. He conferred upon him the title of 'Yugapradhāna'. In 1616 A.D., Jinasiṁhsūri spent the *Chāturmāsa* at Bikaner. In the *Jinarājasurirāsa* composed in 1624 A.D. by Śrisāra, it is written that Jahangir was much anxious to see him, and he sent an officer to Bikaner to invite him. But unfortunately, he died in 1617 A.D. on his way to Agra.

The event mentioned in the Jaina *rāsa* is more or less of the legendary character, intended to glorify the Jaina order, and can only be accepted when supported by some contemporary evidence. The attitude of Jahangir to Jinasiṁha (Alias Mānasiṁha) and towards the Jainas, as it is made to appear in them, does not seem to have been correctly represented. At the time of Khusru's rebellion, Mānasiṁha prophesied that Jahangir's reign would last only for two years. This encouraged Rāyasiṁha of Bikaner to rebel. He was, however, pardoned by Jahangir who waited for an opportunity to punish Mānasiṁha. In 1616 A.D. when Jahangir went to Gujarat, he persecuted the Jainas as their temples were the centres of disturbance and their religious leaders were accused of immoral practices. He summoned Mānasiṁha to the court but the latter took poison on his way from Bikaner and died. Evidently there seems to be more truth in these facts than the above concocted story.

1. *Kharataragachchha Brihadgurvāvali*, *Aitihāsika Jainakāvya-Saṅgraha*, pp. 58, 81 and 82 and *Yugapradhāna Jinachandrasūri*.

2. JAINA STATESMEN

Almost every state of Rajasthan and every principality or jāgīra was served by more than one Jaina minister or manager. Naturally, all of them were not pious people; but some of them led a life of lofty ideals and were deeply devoted to their masters who could not but respect the general principles of their religion. The ministers and officers preached by practice and not by precepts. Their masters and all others who came into close contact with them were deeply impressed by the simplicity of their personal life and began to respect the religion which was responsible for their high morality, their high official position, social status, learning, loyalty and devotion. They are too numerous to be described but a bare outline of the life of some of them seems to be necessary.

VIMALA: We have no information about the Jaina statesmen of Rajasthan before Vimala[1] who is the most famous Jaina statesman of the eleventh century. He was a son of Vīra, the *Mahattama* of the King Mūlarāja, and rose to the position of the Minister of Bhīma I by sheer dint of his military skill. Probably, he fought against Mahmūd Ghaznī with his master. According to the *Prabandhas*, he defeated the twelve *Sāmantas*. It cannot be wholly legendary and may contain some elements of truth. They may be deputies or generals left by Mahmūd Ghaznī after his return from India. He also assisted his master in restoring Saurāshtra and Kachchha which became independent taking advantage of the Muslim invasion.

Afterwards, Vimala helped his master Bhīma in capturing Chandrāvatī, a place near Abu, from Dhandhuka. Bhīma made him a governor in recognition of his services. In course of time, Vimala restored friendship between Dhandhuka and Bhīma Bhīma returned his kingdom to Dhandhuka but kept Vimala as his representative of Abu as before.

Vimala was a deeply religious and selfsacrificing man. He led an extremely simple life and lavished almost all of his immense personal wealth on the construction of a wonderful temple on Mount Abu.

UDAYANA: Udayana was the well-known statesman in the time of Chālukyan rulers namely Siddharāja and Kumārapāla. He was a native of

1. *Vimalacharitra*. See also *Purātanaprabandhasaṅgraha* (*Vimalavasatiprabandha*, pp. 81-82.)

Marwar, born at Jalor. He was a Jaina by religion and Śrīmāla by caste. At the suggesstion of some persons, he went to Karṇāvatī and stayed at the place of a painter, named Lachhī. Fortune smiled on him and he became a rich man. In course of time, he won name and fame; and he was appointed as the governor of Cambay by Siddharāja.

Udayana was a devout Jaina and enormously rich. He was responsible for the initiation of Hemachandra at the age of eight, when he was the governor of Cambay. According to the *Prabandhachintāmani*, it was he who persuaded his father Chāchiga to consent for the initiation of his son. When Kumārapāla was wandering as an exile persecuted by the fiery wrath of his uncle, it was Udayana who gave him shelter. Ther is little doubt that he remained in touch with him through out his exile and made efforts to secure him the throne.

Udayana was a true follower of Jainism. Once Kumārapāla sent him against the king of Soraṭha He left his army in Vardhamānapura and went to Vimalāchala. While worshipping, he saw a rat with a burning wick entering a hole in the wooden temple. Seeing this, Udayana determined to build a stone temple and vowed to take only one meal till the task was accomplished. Then he reached the camp and marched against Sunsars. In a battle, the imperial army was defeated; but he was mortally wounded. The minister thought that he was dying before having rebuilt the temples of Vimalāchala and Bhṛigukachchha. His officers assured him that his sons Vāgbhaṭa and Āmrabhaṭa would carry out his plans. He passed away peacefully when his sons assured him to fulfil his vow. When Kumārapāla heard about his death, he was much grieved. Udayana had four sons Vāgbhaṭa, Chāhaḍa, Ambaḍa and Sola. Vāgbhaṭa and Ambaḍa became the Prime Minister and Minister respectively in his reign.[1]

VASTUPĀLA: Vastupāla, the prime minister of the Vāghela king Vīradhavala of Dhavalaka or Dholka during the thirteenth century, was not only a statesman but also a great patron of art and literature. Vastupāla and his twin brother Tejapāla were born in an aristocratic Prāgvāṭa family of Aṇahilavāḍa in 1205 A.D. They were the sons of Kumāradevī, the widow remarried to Aśvarāja, a military commander of the Vāghelas. During their childhood, they lived with their father in a town called Sumhalakapura which

1. *Prabandhachintāmaṇi*, pp. 67-68 and pp. 104-105.

was given to him by the Chālukyan king as a reward for his services.[1] After the death of Aśvarāj, the two brothers with their mother went to Maṇḍalī where they lived until the death of their mother. After that, they seem to have begun their political career. He served first under Bhīmadeva and his services were lent to the court of Dhavalakka only afterwards.[2] We do not know when Vastupāla joined the services of Bhīma, but it is certain that he and his brother were appointed at Dhavalakka in 1220 A.D.

ECONOMIC AND POLITICAL CONSOLIDATION: When Vastupāla was appointed the governor of Stambatīrtha or Cambay, he improved the economic conditions of the people and reformed administration. For this purpose, he devised an excellent administrative machinery in order to put an end to Matsyanyāya. He put a check on unscrupulous people who were making money by base means and indulging in piracy.[3] In this way, he succeeded in checking corruption with an iron hand. All these measures naturally brought about confidence among the people.[4] He also improved the moral tone of the people. As a result of it, life and property became safe and secure, and thus it led to the prosperity of trade and commerce.

WARLIKE DEEDS: After establishing peace in the kingdom, Vastupāla launched upon the career of conquests. Saṁkha, the ruler of Lāṭa, claimed the port of Stambha, which was in the possession of Vīradhavala and attacked it. After a fierce fight at a place called Vaṭakupa (Vaḍavā) near Stambatīrtha, Saṁkha was defeated. The Yādava King Siṁhana of Devagiri from the south and the four Mārwārī rulers from the north made a joint attack on the kingdom of Vīradhavala. Showing shrewd statesmanship on this occasion, Vastupāla became successful in making truce with the four chiefs from Devagiri.

The *Prabandhas* describe several other warlike deeds of Vīradhavala and his two ministers. First of all, they conquered the rulers of Vāmanasthalī (Modern Vanthalī, near Junagarh). Sāṅgana and Chāmuṇḍa, the brothers of Vīradhavala's queen Jayataladevī declined to pay homage to Vīradhavala.[5] They were slain in a combat. The great riches of the palace of Vanasthalī fell into the hands of Vīradhavala. Vīradhavala led another attack against

1. *Vastupālacharitra*, Chapter I.
2. *Naranārāyaṇananda*, XVI, 35.
3. *Kīrtikaumudī*, IV, 16.
4. *Vastupālacharitra* IV, 40.
5. *Prabandhakośa of Rājaśekhara*, p. 103.

Bhīmasiṁha of the Pratīhāra clan ruling at Bhadreśvara in Kutch but could not conquer him: he had to return only after making a peace treaty.[1] By it, a new friend was made and Kutch border became free from danger. After this Vīradhavala thought of subduing Ghūghula, a chief ruling at Godraha (Modern Godhrā) in the Mahītaṭa region on the banks of the river Mahī. Tejapāla, who was sent with a strong force, captured Ghūghula and put him in a wooden cage.[2]

During the reign of Vīradhavala, there was the attack of Sultan Mojdin of Delhi on Gujarat but it was successfully repulsed by the strategy of Vastupāla. Mojdin may be identified with the slave ruler Iltutmish who ruled from 1211 A.D to 1236 A.D. The Sultan Iltutmish undertook a number of expeditions to Rajputana and Gujarat. He captured Jalor sometimes between 1211 A.D. and 1216 A.D. and Mandor about 1226 A.D. In one of these, he might have attacked Gujarat. The enemy was encircled by Dhārāvarsha of Chandrāvatī from the north and Vastupāla from the south after his army had entered a mountain pass near Abu. Consequently, the Sultan had to retreat. After some time, the Sultan's mother was going on pilgrimage to the holy Mecca and had come to a port of Gujarat where she was robbed by the pirates. Vastupāla returned the old woman's property after receiving her with great respect and also provided for her comfort and safety. While returning from Mecca, she took Vastupāla with her to Delhi and introduced him to the Sultan. Vastupāla obtained a promise from the Sultan to keep friendship with Vīradhavala and thus made his kingdom safe Coming from Delhi, he was received by Vīradhavala with great honour.[3]

PILGRIMAGES OF VASTUPĀLA: According to the *Prabandhas*, Vastupāla had made thirteen pilgrimages to Śatruñjaya and Girnar. In childhood, he went to both the places with his father Aśvarāja in 1193 A.D. and 1194 A.D. After becoming a minister, he led the Saṁghas to Śatruñjaya and Girnar in 1221 A.D., 1234 A.D., 1235 A.D. 1236 A D. and 1237 A.D. The pilgrimage of 1221 A.D. was probably the most important one as it is described with remarkable accuracy and poetic skill in contemporary works like the *Kīrtikaumudī*, the *Sukṛitasamkīrtana* and *Dharmābhyudaya*.

1 *Prabanandhaskośa of Rājaśekhara*, pp. 104 f. 2 Ibid., pp. 107 f.

3. Ibid., pp. 119 f. See also *Prabanandhachintāmaṇi*, p. 103.

PUBLIC WORKS: Vastupāla and Tejapāla are remembered more for the cultural activities inspired by their munificience. They brought about a cultural renaissance. They built a large number of public works like temples, rest houses, tanks, wells etc. Their munificience and philanthropy extended to a large number of places in the whole of Gujarat, Saurashtra and Marwar. Their public works extended to Śrīśaila in the South, Prabhāsa in the West, Kedāra in the North and Benares in the East.[1] They were confined not only to the Jainas but were meant for all. They constructed hospitals, *dharmaśālās*, *Mathas*, Siva temples and even mosques.[2] Besides, the famous Jaina temple of Abu at Delavāḍā generally known as Lūṇavasahī temple was constructed by him.

PATRON OF LEARNING AND LITERATURE: Vastupāla was not only a philanthropist and patron of art but at the same time, a great patron of learning. He had established three public libraries in Anahilavāḍ, Stambhatīrtha and Bhrigukachchha by spending an enormous wealth.[3] His personal library was also very rich and contained more than one copy of all important *śāstras*.[4] He was highly liberal towards poets and scholars. While giving patronage to scholars, he made no distinction between Jaina and non-Jaina. He gave large wealth to the Brāhmaṇas having poetical skill.

Moreover, Vastupāla was credited with a critical faculty which enabled him to detect defects in poetic compositions by others and to make improvements in them. He was himself a poet too. His poetic name was Vasantapāla. His first poem was the *Ādināthastotra* in the form of hymn in praise of Ādīśvara on the Śatruñjaya hills.[5] He has also written several *Stotras* like the *Nemināthastotra*, *Ambikāstotra* and a short *Arādhanā* of ten verses. He was also proficient in composition of *Sūktis*. In the Abu *Praśasti*, Someśvara has spoken highly of his originality in the field of poetry.[6] He has composed the *Naranārāyaṇananda* of Arjuna and Kṛishṇa.

LITERARY CIRCLE OF MAHĀMĀTYA VASTUPĀLA: Several poets and the scholars circled round Vastupāla and not of the royal court of the Vāghelas. There is no doubt that these poets and scholars came to the

1. *Vividhatīrthakalpa*, p 79. See also *Prabandhakośa*, p. 130
2. *Prabandhakośa*, pp. 129 f.
3. Ibid.,
4. *Vastupālacharitra*, p. 80
5. *Naranārāyaṇananda*. XVI, 39,
6. *Prāchīna Jaina Lekha Sangraha*, No. 64,

Vāghelas court and sometimes received gifts from their ruler. But these writers praised the Vāghela kings not so much as they did Vastupāla. It indicates that all of them were dependent upon Vastupāla, and it was mainly through him that their literary efforts were appreciated. And hence, we are justified in calling these writers as the literary circle of Vastupāla. The names of these writers are Someśvara, Harihara, Nānāka, Yaśovīra, Subhaṭa, Arisiṁha, Amarachandrasūri, Vijayasenasūri, Udayaprabhasuri, Jinabhadrasūri, Narachandra, Narendraprabhasūri, Bālachandra, Jayasiṁhasūri and Māṇikyachandra.

JODHPUR STATE

RESTORATION OF THE KINGDOM BY TEJĀ GADAHĪYĀ TO MĀLADEVA: In Jodhpur state, there were several leading Jainas who rendered valuable services to the ruling chiefs. Among them, the name of Tejā Gadahīyā is well-known. He was a great warrior and a faithful servant of Mahārājā Māladeva. In about 1541 A.D., Shershah attacked Jodhpur with large forces but he could not defeat the brave Rājputs so easily. He, therfore, took recourse to treachery and became successful in capturing Jodhpur from the Rāṭhoḍas. Shershah was so much impressed by their valour that he remarked "I had nearly lost the empire of Hindustan for a handful of Bājra (Millet)"

Shershah appointed his deputy Hamajā to govern Jodhpur According to the *Osavālavaṁśāvalī*,[1] Tejā Gadahīyā restored the kingdom of Jodhpur to his master Māladeva after putting Hamajā to death. It shows his bravery as well as devotion towards his master.

HEROIC AND PHILANTHROPIC DEEDS OF MUHAṆOTA JAYAMALA: Muhaṇota Jayamala was a great warrior and philanthropist The Mughal emperor gave two districts of Jalor and Sanchor to Mahārāja Gajasiṁha who appointed Muhaṇota Jayamala as the governor. Jayamala carried on the administration successfully. He defeated 500 Marāṭhās who invaded Sanchor. When a dreadful famine broke out in 1630 A D., he distributed grains free of charge among the needy and distressed. Besides, he spent his entire property in these charitable activities.

MUHAṆOTA NAIṆASĪ AS AN ADMINISTRATOR: The son of Muhaṇota Jayamala was Muhaṇota Naiṇasī, who was a historian as well as an

1. *Anekānta*, II, p. 249.

administrator. He acted as the *dīvāna* of Jasawantasiṁha. He compiled a history of Marwar on the line of Abul Fuzl. He introduced the census system and improved the administration by removing many *lāgas* and *begāras*. He has written a five-yearly report describing the districts, villages, their income, quality of land, tanks, wells and different castes in Mārwari language on the model of *Āini-Akbarī* of Abul Fuzl.

Muhaṇota Naiṇasī was a devout Jaina and possessed spotless character. He was loyal but frank and brave but lenient. He led an extremely simple life strictly according to the tenets of Jainism.

RATANASIṀHA AS A WARRIOR: Ratanasimha Bhaṇḍārī served Abhayasiṁha with great zeal and devotion. He was a great warrior. In 1730 A.D., Mahārājā Abhayasiṁha was appointed as a Viceroy of Ajmer and Gujarat. After a period of 3 years, he placed Ratanasiṁha Bhaṇḍarī in the sole charge of the province. He worked there from 1733 A.D. to 1737 A.D. The Mughal power was on decline so that the authority of the emperor was defied by the Marāṭhās on the one hand and by his refractory governors on the other. Ratanasiṁha, therefore, had to spend his whole time either in waging the wars against the Marāṭhās or putting down the overpowerful governors.

Ratanasiṁha had not been long in his new office when the Marāṭhās under their leader Jadujī Dābhade visited Gujarat. In order to save the province from their ravages, he had to purchase their retreat at an enormous expense.

Bhāvasiṁha, the hereditary governor of Vīramagām, was a source of trouble to him. In 1734 A.D., he had to issue orders to Jawahmard Khan for the arrest of the delinquent. Jawahmard Khan, of course, went to Viramagam and took him into custody but was forced by his supporters to release him.

In 1735 A.D., Soharabkhan was appointed as the governor of Vīramagam but Ratanasiṁha did not like his appointment. Soharab Khan leaving Sadak Ali as his deputy in Junagarh marched for Vīramagam. Ratanasiṁha also with assistance of Mominkhan and others proceeded towards Vīramagam. A battle was fought between the two. The troops of Soharab Khan fled away and he himself was killed in the battle. Bhāvasiṁha of Vīramagam was waiting for the revenge. He, therefore, entered into an alliance with the Marāṭhās and treacherously admitted them into the city.

Dāmajī, the Marāṭhā leader, assumed the control of Viramagam and expelled the Mārawārī administrator Kalyāna and left his agent Raṅgojī. Raṅgojī advanced as far as Bavla near Dholka pillaging and devastating the country. Ratanasiṁha marched against him and drove him back to Viramagam. He, however, laid siege to it. At this time, Pratāparāva advanced towards Ahmedabad. When Ratanasiṁha knew it, he at once raised the siege of the town and returned to Ahmedabad.

In 1737 A.D., Muhammad Shah became displeased with Abhayasiṁha and appointed Meminkhan as the Viceroy of Gujarat in his place. When Ratanasiṁha Bhaṇḍārī became aware of the change, he at once wrote to his master for the orders. The reply from Abhayasiṁha was that Ratanasiṁha Bhaṇḍāri should resist Meminkhan if he could. He prepared to defend Ahmedabad while Meminkhan prepared for the march of his army. Meminkhan also made his friendship with the Marāṭhās. But Ratanasiṁha was a a great diplomat and made attempts not to make the union of these two parties. In the end, he entered into negotiation with Meminkhan and left the city after receiving a large sum of money from him.

After the death of Jorāvarasiṁha, the chief of Bikaner in 1745 A.D., there started a war of succession between the two claimants namely Gajasiṁha and Amarasiṁha. With the aid of Ṭhākura Kuśalasiṁha and Mehatā Bakhtāvarasiṁha, Gajasiṁha succeeded in securing the *gaddi*, upon which Amarsiṁha took up the cause of the disappointed claimant and marched a large force in command of Ratanasiṁha Bhaṇḍārī against Gajasiṁha. A decisive battle was fought in 1747 A D and Ratanasiṁha Bhaṇḍārī was killed fighting gallantly.[1]

Professionally a soldier and statesman, Ratanasiṁha was almost a *Sādhu* in his private life. Naturally, he was greatly respected not only by Jainas but also by non-Jainas including the Muslims.

Śamasera Bahādura as a General: Śamasera Bahādura, who was the commander in chief of Mahārāja Vijayasiṁha, participated in several battles. In the battle fought in Gaurwar province, he showed excellent bravery in 1792 A.D. In recognition of his gallantry and heroism on battle fields, Mahārājā Vijayasiṁha became highly pleased and conferred upon him

1. Some distinguished Jainas pp. 60-63 and See also *Jodhpurarājya kā Itihāsa*, pt. II, pp. 638-641,

unique honour of Rāva Rājā and a jāgīra worth 29,000/-.[1] He was a very pious man and stories regarding his charity and purity are still current in Marwar.

LOYALTY OF DHANARĀJĀ: After conquering Ajmer from the Marāṭhās in 1787 A.D., the ruling chief of Jodhpur made Dhanarāja its governor. The Marāṭhās soon recovered their losses and four years later again invaded Marwar. Two sanguinary battles of Merta and Pātan were fought in which Mārwārīs were defeated.

In the meantime, the Marāṭhā General De Boighe had attacked and invested Ajmer. Dhanarāja, the governor of the place, stood the siege heroically and successfully. Vijayasiṁha, seeing the disastrous result of Pātan, issued him order to surrender the place to the enemies and return to Jodhpur. It was too exacting a demand on his brave and chivalrous nature. He would neither consent to a disgraceful surrender nor would he be guilty of disobedience to his master. He was thus placed in dilemma. Eventually, he decided to end his life. He had the diamond ring on his finger. He had the gem pulverised and swallowed the powder. 'Go and tell the prince,' cried the departing hero, 'thus only, I could testify my obedience and over my dead body alone, could a Marāṭhā enter Ajmer.'

DIPLOMACY AND LOYALTY OF INDRARĀJA: Indrarāja Siṅghī was a real diplomat as well as a loyal servant of his master. Jagatsiṁha, the ruler of Jaipur, espoused the cause of Mānasiṁha's rival Dhoṅkalasiṁha and attacked Marwar with a large army. Mahārājā Sūratasiṁha of Bikaner, Piṇḍārī Amirakhan and several other Sardars also joined him. Jaipur forces took the possession of Māroṭha, Merta, Parbatsar, Nagaur, Pālī, Sojat etc. and even the city of Jodhpur. Only the fort remained under the possession of Mahārājā. At this time, Siṅghī Indrarāja and Bhaṇḍārī Gangārāma requested Mahārājā Mānasiṁha to let them out through the secret path of the fort. The prince acceded to the request and sent them outside the fort. Both of them went to Merta where they collected a large force. They won Amīrakhan, the leader of the Piṇḍāris, to their side by offering him a bribe of one lakh. After that, Siṅghī Indrarāja, Bhaṇḍārī, Gangārāma and Ṭhākura Śivanāthasiṁha of Kuchāman left for Jaipur. When the Mahārājā of Jaipur came to know, he sent a large army under the command of Rāya Śivalāla. Several skirmishes

1. HOO, p. 55.

took place but no decisive battle was fought. At last, Amīrakhān and Siṅghī Indrarāja succeeded in routing the Jaipur forces at Fāgī near Tonk. When this news reached Jagatasiṁha, he immediately raised the siege of Jodhpur and left for his country.

Mahārājā Mānasiṁha highly honoured Indrarāja on his return to Jodhpur and made him his chief minister. After that, Indrarāja besieged Bikaner and compelled the Mahārājā to pay four lakhs of rupees as a price for raising his siege. He also saved his master from the serious plot of Amīrakhān. When he invaded Bikaner, Amīrakhān in his absence got the *paṭṭā* of the districts of Parbatsar, Māroṭha, Dīdwānā and Sambhar. The Pathans of Amīrakhan reached Jodhpur and demanded their salaries and the possession of four districts from Indrarāja, who asked them to produce the relevant document. When it was placed before him, he swallowed it up. This act infuriated the Pathans who killed the Siṅghī then and there. When this news reached the Mahārājā, he expressed his deep sorrow over his death and ordered for the royal funeral. In return of his valuable services, Mahārājā Mānasiṁha gave the jāgīra of twenty five thousand and dīvānagī to his son Fateharaja [1]

BIKANER AND JAINA STATESMEN

Restoration of the Kingdom to Kalyāṇasiṁha by the Efforts of Nagarāja: In Bikaner State, there were some Jaina statesmen who not only controlled the civil affairs of the state with great skill but also took part even in military affairs Among them, the name of Nāgarāja is well-known. He was a faithful servant of his master Jaitrasiṁha. When Māladeva, the ruler of Jodhpur, wanted to conquer Bikaner, Jaitrasiṁha sent Nāgarāja to the court of Shershah for help. Jaitrasiṁha lost his life fighting against Māladeva who took possession of Bikaner. Nāgarāja persuaded Shershah for the invasion of Marwar. Māladeva was badly defeated, and it enabled Kalyāṇasiṁha, the son of Jaitrasiṁha, to restore his hereditary kingdom.

Tradition has it that Nagarāja was a great man in all respects. He was a God-fearing man, and his every act was inspired by lofty ideals. He gave great charities, respected Sādhus and led a very abstemious life.

1. HOO, pp. 59-63

MILITARY AND PHILANTHROPIC ACTIVITIES OF KARMACHANDRA: Karmachandra was an able statesman, a great general and a religious man. He was the chief minister of Rāyasiṁha. When Abhayasiṁha, the ruler of Jaipur, invaded Bikaner, he advised his master to make peace because the state was not prepared for the disastrous war. By his efforts, Akbar gave the title of Rājā to Rāyasiṁha. When Mirza Ibrahim of Nagaur attacked Bikaner, he repulsed him. Later on, he fought against Gujarat under Mughal standard. He extended the bounds of the Bikaner state by occupying Sojat, Jalor and some portion of Sindh.

Karmachandra rendered valuable services to his community and religion. He led many Saṁghas to the holy places. In 1555 A.D., he celebrated the official entry of Jinachandrasūri at Bikaner with great rejoicings. During the famine of 1578 A.D., he made every endeavour to relieve the starving population by setting up depots for the free distribution of grain. He recovered a large number of images from the Mohammedans into whose hands they had fallen and deposited them in the Chintāmaṇi temples at Bikaner. It was through his efforts that Jainism secured the place in the heart of Akbar. In 1592 A.D., on the suggestion of Karmachandra, Akbar invited Jinachandrasūri from Cambay and received the holy visitor at Lahore with high honour.

Karmachandra was a farsighted statesman. When Rāyasiṁha, the ruler of Bikaner, was becoming more and more extravagant, he made the last and determined effort to bring the king to senses at the cost of his personal loss. The treasury became empty and the future of the state appeared gloomy. His enemies poisoned the ears of the Rājā against him. Rāyasiṁha determined to arrest Karmachandra and to put him to death. Anyhow, it became known to Karmachandra who at once fled from Bikaner and sought the protection of Akbar. The emperor treated him with kindness and assigned him an honourable post in his court.[1]

SUPPRESSION OF REFRECTORIES BY AMARACHANDA SURĀṆĀ: Amarachanda Surānā rose to the position of eminence during the reign of Mahārājā Sūratasiṁha. He was sent with an army against Zabatakhan, the

1. HOO, pp. 100-104. See also *Karmachandravaṁśaprabandha* and *Karmachandravaṁśotkīrtanakāvyam*.

chief of Bhattis. Zabatakhan fought for 5 months, but in the end, he had to surrender the fort to Amarachanda. In recognition of his service, Amarachanda was made dīvāna of the state.

In 1808 A.D., Sūratasiṁha despatched a large force under the command of Amarachanda to check the march of advancing army under Indrarāja Siṅghavī, sent by Mahārājā Mānasiṁha of Jodhpur. However, no major incident took place and it was with the good offices of Amarachanda that the reconciliation between the two states was brought about.

Amarachanda was then appointed to suppress the refractory nobles of Bikaner. He carried out his task most successfully with iron hand. He exacted a heavy fine from the Ṭhākura of Saraubi and then attacked Ratanasiṁha Baidvant and hanged him on the spot He next invaded Bhattis and ruthlessly butchered them all except one. Soon after, he attacked the leading Ṭhākura chiefs Naharasiṁha and Pūraṇasiṁha and imprisoned them. In 1815 A.D., he was sent with an army against Sivasiṁha of Churu, who committed suicide. And thus, Churu fell into the hands of Amarachanda. Mahārājā Sūratasiṁha highly appreciated his services and conferred on him the special honour.

The continuous success of Amarachanda Surāṇā could not be borne by his enemies who formed a conspiracy to bring about his downfall. In 1817 A.D., he was falsely accused of intriguing with Amīrakhan, the leader of the Piṇḍārīs, and was executed in a most brutal manner by the Mahārājā.[1]

UDAIPUR AND JAINA STATESMEN

SHELTER TO PRINCE UDAISIṀHA BY ĀŚĀŚAHA: The Udaipur state was served by a number of Jaina soldiers, statesmen and administrators with singular devotion and loyalty. One of them is Āśāśāha who was the *Kiledāra* of Kumbhalmer. He afforded asylum to the infant prince Udaisiṁha against the clutches of Banavīra. Although in the beginning, when Pannā Dhāya approached him for protection of Udaisiṁha, Āśāśāha was reluctant to give him shelter. But later on, it was on the persuasion of his mother that he acceeded to the request of Pannā. In order to maintain secrecy, he began to call Udaisiṁha as his nephew. When Udaisiṁha came of age, Āśāśāha along

1. *Some Distinguished Jainas*, pp. 71-74.

with a handful of chiefs installed Udaisiṁha on the *gaddī*, and this saved the dynasty from ruin.[1]

LOYALTY OF MEHATA CHĪLAJĪ: Another officer who proved loyal to Udaisiṁha in his hour of crisis was Mehatā Chīlajī. Though he was the *Kiledāra* of the fort of Chitor under Banavīra, his real desire was to restore the fort to the rightful claimant Udaisiṁha. When the latter besieged the fort of Chitor, Mehatā Chīlajī sent all the secrets of the fort to Udaisiṁha and thus helped him in capturing the fort.[2]

BHĀMĀŚĀHA, THE SAVIOUR OF MEWAR: Bhāmāśāha, who was the dīvāna of Mahārāṇā Pratāpa, set the noble example of high sense of patriotism and loyalty. When Mahārāṇa Pratāpa was in desperate need of money to continue the struggle with the Mughal emperor, Bhāmāśāha, the embodiment of truth and loyalty, came to his help and disclosed the secrecy of the hidden treasure, as it was written in *bhaī*, which was under his possession. This enabled Mahārāṇā to collect his scattered forces and to renew war against Akbar. The result was that Rāṇā Pratāpa in a short campaign regained the whole Mewar except Chitor, Ajmer and Mandalgarh.[3]

MILITARY AND PHILANTHROPIC DEEDS OF DAYĀLADĀSA: Saṅghavī Dayāladāsa, Dīvāna of Mahārāṇā Rājasiṁha, was a great general and philanthropist. When Mewar was attacked by Aurangzeb in 1679 A. D., Dayāladāsa fought on the side of Mahārāṇā and gave an example of undaunted heroism. Besides, Dayāladāsa was also sent to check the advance of the Mughal forces from the side of Malwa.

Not only the military general but he was also deeply religious minded and a devout Jaina. It was on account of his personal efforts that Mahārāṇā issued orders for the observance of *ahiṁsā* in the area of *Upāsarā*. Dayāladāsa also constructed a beautiful Jaina temple in the shape of a fort on the mountain just near Rājasamanda.[4]

MEHATĀ AGARACHANDA AS A DIPLOMAT AND STATESMAN: Mehatā Agarachanda proved himself to be the successful diplomat and able statesman of the eighteenth century A.D. At this time, the political situation of India as well as of Mewar was surcharged with fear and suspicion and

1. HOO, pp. 70-71. 2. Ibid., pp. 71-72.
3. *Udaipurarājya kā Itihāsa*, pp. 1304-05, and *Vīravinoda*, p. 251.
4. *Udaipur Rājya Kā Itihāsa*, pp. 1304-05.

anarchy was rampant. The props of the Mughal empire seem to be failing and the Marāṭhās taking advantage of such situation were plundering and devastating the territory. In Rajasthan too, the princes were disunited and were indulging in mutual quarrels and family feuds. Mahārāṇā Arisiṁha was a man of unscrupulous temperament. As a result of it, his faithful Saradāras became hostile to him and coquetted with the Marāṭhā chiefs. The Marāṭhās inflicted a severe defeat on Mahārāṇā and forced him to pay a heavy war indemnity. Mahārāṇā could pay only 33 lakhs and for the rest, he gave the districts of Jīvaḍā, Jiram and Nīmach etc. to Sindhia. Taking advantage of the weakness of Mahārāṇā, Holkar also occupied the fertile area of Nimbāḍā. Under such state of affairs, Mahārāṇā made Mehatā Agarachanda his Dīvāna.

With uncommon tactfulness and personal intrepidity, Mehatā succeeded in bringing about a rapprochement between the two rival and hostile groups of the Sardāras and thus restored peace. In order to achieve this object, he occupied Mandalgarh which was the stronghold of the rebellious Sardāras. Naturally, this pleased Mahārāṇā who first appointed him as the governor of Mandalgarh and afterwards gave him the *pattā* of that place.

Agarachanda again came to Mahārāṇā's rescue when fictitious Ratanasiṁha organized a conspiracy with the help of Sindhia and some of the Mewar Chiefs. Though Mahārāṇā's forces fought with undaunted heroism, they were defeated; and Agarachanda and other chiefs were made captives. He was asked by the Marāṭhās to recognize Ratanasiṁha as the rightful claimant but, true to his master's loyalty, he declined to do so. Any how with the help of Śivachanda, he was able to free himself from the clutches of the enemy.[1]

Mehatā Agarachanda also served Mahārāṇā Bhīmasiṁha who gave shelter to Chūṇḍāvatas of Rāmpura. This incited the anger of Sindhia of Gwalior who sent forces against Mahārāṇā under the command of Ākhā and Lākhā. A dreadful battle was fought and in the end, Mehatā Agarachanda emerged victorious. When the chief of Shahpura took away the district of Jahazpur, Mehatā Agarachanda fought against him and seized Jahazapur back.

Mehatā Agarachanda was not only a skilful general but also an able administrator. He successfully carried on the administration of Mandalgarh

1. *Udaipurarājya Kā Itihāsa*, pp. 1311, and HOO, pp. 77-82.

by providing facilities to the people. He constructed tanks and repaired the fort. He was also a man of letters. In his last days, he wrote some works which reflect upon his diplomatic insight and scholarship.

FARSIGHTEDNESS OF MEHATĀ DEVĪCHANDA: Mehatā Devīchanda was a farsighted statesman. He was also truthful and highly devoted to his master and state. When under some pressure Mahārāṇā Bhīmasiṁha became ready to hand over the fort of Mandalgarh to the famous Jhālā Jālimasiṁha, Devīchanda paid no heed to his instructions and continued to occupy the fort. Being a farsighted statesman, he knew the future dangers. Jhālā Jālimasimha made preparations to annex Mandalgarh. First of all, he constructed a fort at Luhandi near Mandalgarh for invasion. Not only this, he occupied three villages of Mewar. Devīchanda at once attacked Jhālā, routed his forces and forced him to flee away. Mahārāṇā became highly pleased and wanted to offer him the post of Chief Ministership. He declined to accept and remained only a chief councillor.[1]

JAINA STATESMEN OF JAIPUR

In the history of Jaipur, the Jaina statesman occupy a high and prominent place. About fifty Jainas acted as Dīvānas and rendered valuable services to the state. Under their patronage, Jainism made a great progress. They got various copies of the Jaina Śāstras prepared and constructed a number of temples and images. They were also warriors and good administrators. The achievements of some of them shall be described here.

WARLIKE DEEDS OF VIMALADĀSA: Vimaladāsa was the Dīvāna of both Mahārājā Rāmasiṁha I (1668 A.D.–1690 A.D.) and Viśanasiṁha. He was a great warrior and lost his life in the battle of Lālasoṭa. A *chhatrī* was also built in his memory.

RESTORATION OF THE KINGDOM OF AMBER BY RĀMACHANDRA: After Vimaladāsa, his son Rāmachandra became the chief minister who served both Viśanasiṁha and his successor Sawāi Jayasiṁha. He restored the kingdom of Amber to Sawāi Jayasiṁha. In 1707 A.D., the Mughal emperor Bahādura Shah invaded Amber and occupied it. He appointed Saiyyad Hussain as the governor. Jayasiṁha abandoned his kingdom along with his chief

1. ḤOO, pp. 87-88 and *Udaipur Rājya kā Itihāsa*, pp. 1315-16.

minister Rāmachandra and took shelter under Mahārāṇā of Chitor. Rāmachandra wanted to free Amber from the clutches of the enemy. With this object in view, he organized his forces which compelled Hussain Khān to leave Amber in favour of Sawāi Jayasiṁha. In recognition of his services, Mahārāja assigned him a piece of land and his name also began to appear on his coins. Formerly there was written Dīvāna Rāmachandra on the golden coin but now 'Bande Dīvāna Rāmachandra' was inscribed.[1]

Rāmachandra was also famous as a man of justice. When there was a possibility of conflict between the chiefs of Jodhpur and Jaipur over the partition of Sambhar, he was appointed as an intermediary from both the sides. He divided Sambhar equally between the two parties and his decision was accepted. In return of his services, he was given about 5000 maunds of salt yearly.

DEVOTION OF KṚIPĀRAMA TOWARDS HIS MASTER: Another able Jaina statesman of Sawāi Jayasiṁha was Kṛipārāma who was an envoy at Delhi. He was the faithful servant of his master. Vijayasiṁha, the rival of Sawāi Jayasiṁha, won the Mughal emperor and his vazir Kamaruddin to his side by a promise to give five crores of rupees and five thousand cavalry. Rāva Kṛipārāma knew the secrecy of the plot through Daurankhan and cautioned his master. Jayasiṁha took the measures of safeguard against his enemies. He became highly pleased with Kripārāma and gave the village of Manoharapura to him.[2]

VIJAYARAMA CHHĀBARĀ AS A DIPLOMAT: Vijayarāma Chhābarā was also one of the ministers of Sawāi Jayasiṁha. The sister of Sawāi Jayasiṁha was going to be married to the Mughal emperor Bahādurshah, but it was due to the efforts of Vijayarāma Chhābarā that she was married to Rāva Budhasiṁha Hāḍā, the king of Bundi. Further, as a successful diplomat, he became successful in bringing the hostilities between the Mughal emperor Bahādurshah and Sawāi Jayasiṁha to a close.

HARISIṀHA AS AN ADMINISTRATOR: Sawāi Jayasiṁha obtained the *Ijārā* of the Sekhāvātī district from the Mughal authorities. He, therefore, intervened in this affair for the first time in 1726 A.D. and 1727 A.D. He appointed a competent banker named Harisiṁha to collect the tribute. The

1. *Viravāṇī*, I, pp. 68-83 and *Rājputāna Kā Itihāsa* by Ojha, pp. 915-16.
2. *Annals & Antiquities of Rajasthan*, p. 592.

Qaimkhani Nawabs held this place as *watan* for more than a century. At first, the Qaimkhani chief declined to pay the tribute; and disturbances also took place before the authority could be established. As the troops under the command of Harisiṁha were insufficient to secure the Darbar's possession in Jhunjhunu, he entered into a series of agreement with local leaders to secure their assistance in suppressing the trouble. In the end, he became successful in establishing the authority of Sawāi Jayasiṁha in Śekhāvāṭī.[1]

Rāyachanda as a Diplomat: The marriage question of Kṛishṇākumārī between the rulers of Jaipur and Jodhpur was settled by the efforts of Rāyachanda. Kṛishṇākumārī, the daughter of Mahārāṇā Bhīmasiṁha of Udaipur, was first going to be married to the ruler of Jodhpur. As the ruling chief of Jodhpur died before the marriage, it was decided to marry her to Jagatsiṁha, the chief of Jaipur. This was considered to be an insult of the Jodhpur House by Mahārājā Mānasiṁha. In about 1805 A.D., the preparations for the struggle started on both the sides. Any how Rāyachanda settled the question peacefully between the two parties. Both Jaipur and Jodhpur chiefs promised not to marry Kṛishṇākumārī. The sister of Jagatasiṁha was married to Mānasiṁha and the daughter of Mānasiṁha was given to Jagatsiṁha.

The peace thus established could not last long. Again, there started a struggle on the question of Dhoṅkalasiṁha. Hearing the news of the invasion of Jaipur by Rāṭhoḍa forces with the help of Amīrakhān, Jagatsiṁha had to raise the siege of Jodhpur fort and march towards Jaipur. At this critical time, Rāyachanda by giving bribery of one lakh won Amīrakhān to his side and saved both the town and life of his master.

Śivajīlāla as Administrator and Warrior: Śivajīlāla became famous both as an administrator and warrior. There was no systematic order in the collection of Muamala during the reign of Mahārājā Pratāpasiṁha and there were several irregularities. Śivajīlāla became successful in removing them all and collecting a large amount of money. He achieved a remarkable success in the task of the production and the distribution of salt entrusted to him. He also participated in several battles fought by the Mahārājā of Jaipur against the Piṇḍārīs and Raṭhoḍas. In appreciation of his services, Mahārājā of Jaipur gave him special honour.

1. *Report* on Panchāpana Singhānā, pp. 9-10, See also *A report* on the Land Tenures and Special powers of certain Thikanedars of the Jaipur State, pp. 45-46.

SAṄGHĪ JHOTĀRĀMA AS A DIPLOMAT. Saṅghī Jhotārāma was a shrewd diplomat in the nineteenth century A.D. Such was his powerful influence in the court of Jaipur that Tod remarked it as the faithless court, the Jhootā darbāra and the Baniyārāja. But these expressions indicate only the partisan character. It was only due to the prejudice of the author against the hesitation of Jaipur state in accepting the British alliance because of the influence of Jhotārāma who knew the future consequences. The British Government took Bairīsāla of Samod, the leading nobles of the state to their side. Between Jhotārāma and Rāvala Bairīsāla, there came into existence the deadly enmity. In order to bring the downfall of Jhotārāma, schemes were devised. He was credited with the crime of murdering his young master in 1835 A.D. When he knew the jealousy, he himself resigned the post of ministership. He was ordered to go to Dausā, where he was kept under strict restrictions. He could neither write nor read. Santris and Chaparasis remained there to guard him. Even after that, the plots were devised by Rāvala Bairīsāla who was in power.

In 1835 A.D., the assault was committed upon the person on the British Resident Major Alves when he was returning from a visit of ceremony at the palace. It caused the death of Mr. Blake, the assistant agent to the Governor General. Jhotārāma was residing at Dausā under confinement. He with his brother and son were arrested because some letters were seized both at Dausā and Agra. As a matter of fact, these letters seem to be forged. For the trial of this case, the court met in 1836 A.D. The judges appointed for the trial were the puppets in the hands of the British Government. He and his brother were sentenced to death by the court but the Governor General in Council however took a different view of this case. The sentences of death in their case was commuted to imprisonment for life and the fort of Chunar was designated as the place of their confinement [1]

The numerous Jaina statesmen, soldiers and administrators who served various important states of Rajputana for several centuries wielded naturally a great influence in the respective states. Their influence was very helpful to the spread and dissemination of Jainism in Rajasthan. They secured respect for Jaina Sādhus, arranged maintenance of Jaina temples, helped in

1. *Jaipur State Trials*

running Jaina schools, encouraged the well-equipped Jaina libraries, and in several other ways ensured respect for Jainism even by those who were not its followers. Rajasthan has been ruled for the last one thousand years by Rājputs who had no hesitation in shedding the blood. That Jainism flourished in their dominions is due to the influence of the Jaina Sādhus and the leading Jaina house-holders. Besides, there were a large number of Jaina businessmen and almost in every state, a few of them even multimillionaires. Some of them were mighty bankers and the Rājput rulers who suffered from the chronic want of necessary funds for maintaining the armies and running the administration depended mostly on loans from these rich magnates; and what is true of the rulers, was true in still greater degree of the people in general in all the states. Thus, the mercantile Jaina community wielded a great influence in the society; and their religion was naturally respected by the people. It is due to the influence of Jainism that the population of Rajasthan ruled by Rajputs remained vegetarian in larger majority than any other part of India.

CHAPTER VIII

CONTRIBUTIONS OF JAINISM TO RAJASTHAN

In the foregoing chapters, an attempt has been made to describe the role which Jainism has played in what is now known as the state of Rajasthan. According to the traditions, Jainism has existed in this region since times immemorial; but from the eighth century onward, it has been a great cultural force. It has enriched the culture of this state by making remarkable contributions to its art and literature and has raised the standard of ethics and morality by its rational preachings.

The wonderful temples of Mt. Abu, the Ḍhāīdinakā Jhoṁparā of Ajmer and the Sāṅgāner Jaina temple are edifices of which any nation can be proud. The general plan, the artistic details, the lovely and delicate material of the Abu temples and the immense wealth lavished on them form the subject of several books or chapters written by recognized authorities on art. The Ḍhāīdinakā Jhoṁparā with its most artistically designed pillars, brackets, lintels and ceiling panels rivals any building of Fatehpur Sikri or earlier building of the Hindu period and shows how anxious the Jainas were to create artistic and attractive surroundings for the students so that they might

pursue their studies in ideal environments. There are scores of Jaina temples spread all over Rajasthan and particularly in Western part of it formerly known as Sirohi state and Western Marwar. Every one of these buildings is well planned and designed simply but beautifully decorated and executed with the chastity and simplicity of taste.

The contributions of Jainism to the art of iconography are not insignificant. There is neither the wealth of variety as we find in Hindu temples, nor do we find emotional poses which form the most distinctive features of several Brāhmanical temples. On the other hand, we find the statues of the Tīrthaṅkaras, the several Jaina goddesses, the carved illustrations of the various Jaina stories or phases of Jaina religious life; and they all indicate that the Jainas did not lag behind in contribution to the Rajasthan art of iconography. The statues of Tīrthaṅkaras indicate a serenity of pose and remarkable proportion as laid down by Jaina Śāstras. The statues of goddesses show remarkable rhythm and balance The group of statues show that the Jaina artists knew the art of blending and harmonising. Of course, the sculptors were common for the Jainas and Hindus; and the general ideas were also not diametrically opposed, but the Jaina artistic idealogy did not indulge in exuberance. It imposed upon itself the necessity of pose and restraint and thus made the Jaina art so much emotional and inspirational.

The Jaina paintings in Rajasthan are of various types. There are collections of miniature paintings in private possessions, illustrations in Jaina books particularly in Jaina Purānas, pictures of cities, their bazars, transactions and various other activities in the invitation letters known as *Vijñapti-patras* which were presented to Jaina Sādhus by the representatives of various cities where they were invited to deliver discourses. Besides these, the covers of the books, the walls of the temples, the *āsanas* and *Chokīs* used there are sometimes painted with beautiful human figures of large variety and floral designs. The wealth of art of painting is very remarkable contribution made by the Jainas; and our study of this art in Rajasthan cannot be called complete unless we make a thorough study of Jaina art of painting. The most distinguishing feature of Jaina art is its complete avoidance of amorous aspect of life; and what is further striking is this that it does not suffer in its depth, extent and appeal for want of it. The miniature paintings exhibit a large variety. There are paintings depicting a single individual, a Sādhu, a

Gṛihastha or a ruler etc. There are pictures of assemblies, religious discourses, processions etc. Then, we have pictures of animals and birds and various floral designs meant for decorative purposes. The most remarkable paintings are those contained in the invitations extended to Jaina Sādhus. They show the remarkable variety of details, remarkable not only for art of blending of colours but also for throwing great light on the contemporary social, religious and economic life of the times. Taken altogether, the paintings indicate that the art has reached the high stage of progress.

The literacy among the Jainas has always been the highest. Being the business community, every one of them has to acquire at least the knowledge of 3 R's. Their ladies also are mostly literate. This is one of the many reasons why the largest number of ministers in Rajasthan have been Jainas. This has been their great contribution to the intellectual life of the state. The Jaina Sādhus are all of them more or less quite educated and some of them have been even great scholars. Even the Sādhus possess knowledge far above that of an average man. It can be safely said that the contribution of the Jaina Sādhus to the various aspects and phases of literature both Sanskrit and Hindī is as important as that of the Brāhmanical scholars. A large number of books not only on Jaina philosophy, logic, ethics, sociology and history but also on literature, poetry, dramaturgy, astronomy, mathematics etc. indicate the extent of their range of interest. Of the greatest importance is the contribution of Jaina writers to Hindi literature. The oldest books in Hindi Diṅgala and Brajabhāshā are by Jaina authors. They date as back as the fourteenth century and are preserved in the various Jaina Bhaṇḍāras of Rajasthan subject to study for the history of the growth of Hindi language.

The influence of Jainism on the general moral life of the masses has been considerable. Jainism lays the greatest emphasis on the cultivation of morality, life of abstinence, restraint and on progressing self-effacement. Hence we find that though they have been the richest community in Rajasthan, not more than a few of them married more than one wife. Even during the period when polygamy particularly among the wealthy was the order of the day, this had good effect upon those who came into contact with them and the Jainas being either businessmen or officers, their contacts were very wide. Among the Jainas, there were also great builders and philanthropists who supplied livelihood to thousands of people and gave immense charities for the

benefit or relief of humanity. Such humanitarian works and activities of the Jainas created a very healthy atmosphere in the region and inspired others, who were equally well placed in life to follow the noble and lofty example. Thus they preached not by precepts but by practice. It is no exaggeration to say that the general philanthropic tendency of the wealthy magnates of Rajasthan is due to the influence Jainism has exercised during the last twelve hundred years on the people of this area.

The Jaina community as a whole is strictly vegetarian. This has had a very healthy influence on the entire population. The Vaiśyas and the Brāhmaṇas, who came into their contact, became strictly vegetarian in Rajasthan whereas those of Bihar, U.P. and Punjab are mostly non-vegetarian. The masses of this state are also practically vegetarians. Even the Jats mostly avoid meat eating. The Rājputs, whose profession has been fighting, are non-vegetarian; but among them also, there are quite a number of people who are vegetarians. The Jaina practice of feeding and sustaining the birds and ants has been adopted widely by the Hindu community also. In fact, so far as the life and conduct of the majority of people is concerned, there is no difference between a Jaina and non-Jaina. Ethically and morally, they are all one and in the upper strata of society except of course Rājputs, it is not easy to distinguish between the general way of life of a Jaina or a Hindu. It is only when we probe a man as to his ancestral or personal faith, then alone we can identify a Jaina otherwise their living and thinking are much alike.

The principle of *ahimsā* is mainly a Jaina doctrine. It has a place in Hinduism wherein its history is long and continuous but it is Jainism which lays particular emphasis on it. In fact, this stress on *ahimsā* has been the main argument of the Jainas against popular Hinduism whose protagonists found no point of defence when faced by Jaina teachers. This is why Jainism made such a rapid progress during and after the reign of Harsha and became very popular in Rajasthan especially among the upper classes from the eleventh century onwards. In every day life, *ahimsā* is the guiding principle and regulating force in Rajasthan. *Ahimsā* as understood and practised today in this state is mainly the Jaina doctrine, though of course, it was never foreign to the essential principles of Brāhmanism. The Hindu attitude towards Jainism has been one of sympathy and tolerance. The Rājput rulers have respected the Jaina Sādhus and patronized Jaina community and the difference

in these religions and philosophical outlook has been generally ignored and hardly ever over emphasized. But one point on which there has been complete unanimity both in theory and practice is the principle of *ahiṁsā*. Even those, who cannot practise it, do not dispute its fundamentals. It is universally admitted that all killing is bad. This is, therefore, the triumph of Jainism and its most ennobling and uplifting contribution.

The idea of Public Library is also a Jaina one. We cannot trace any Granthabhaṇḍāra of an earlier date than the Jaina Śāstrabhaṇḍāra of Rajasthan. The learned Brāhmaṇas had their own small collections of manuscripts but the Jaina manuscript libraries are traceable as early as the tenth century A.D. and some of them contain works not only on Jainism but on non-Jaina and secular subjects also. These manuscript libraries were sources of knowledge to the Jaina community in particular and to all others in general. Jainism, therefore, made an important contribution to the mass and higher education in Rajasthan during the centuries preceding the British era. The same thing can be said about Jaina Pāṭhaśālās. Before the introduction of the present system of education and regimentation by Government, there used to be periodical village schools and some permanent town classes arranged by the leading residents of the villages and towns. But regular Pāṭhaśālās for teaching Sanskrit and Prākrit were generally conducted by Jaina communities in villages and cities. These Pāṭhaśālās were utilised mostly by the Jainas but a small percentage of non-Jainas benefitted by them. It would also be interesting to note that almost in every Jaina Pāṭhaśālā, there was co-education. This custom was responsible for high literacy among Jaina ladies. Of course, the co-education was permitted till about the age of ten or eleven. But this was sufficient to give the knowledge of 3 R's to the girls. The most notable feature of the Jaina Pāṭhaśālās was the simplicity of their teaching method especially the teaching of Sanskrit and Prākrit languages. The Jaina Paṇḍitas did not care much for the classical grammars such *Ashtādhyāyīmahābhāshya* or even *Siddhāntakaumudī*. They generally followed the *Kātantaravyākarana* or even the simpler method of *Dhātur̄upāvalī* or *Śabdarūpāvalī* and this gave the student the working knowledge of Sanskrit which enabled him to read and understand the books of daily use. This was a great service to the cause of Sanskrit which was at least kept alive during the periods of political tumult and turmoils.

Wherever there was a big Jaina businessman or even a small community of the Jainas, a dispensary was set up for providing medical relief not only to Jainas but to all. Before the advent of the British rule, there were number of such dispensaries all over Rajasthan and they were all started by private enterprise. Where this was not possible, certain well-known and well-tested carefully prepared specifics for the common diseases used to be distributed by the Jaina firms and the practice was adopted by non-Jaina businessmen. This afforded a great medical relief to the people during the time when there was no state organization for the purpose.

It is argued that while Jainism has popularised *ahiṁsā* and raised the standard of morality and ethics, it has weakened the Hindu community and made it averse to fighting and shedding blood. This argument is not baseless. The Jainas as a community are generally against fighting. Hardly ever a Jaina would enlist as a soldier; and there is not a single Jaina in the Jails of Rajasthan imprisoned for committing a dacoity. The conduct of the Jainas might have made the other communities also non-aggressive and non-fighting. A Jaina cannot stand the sight of blood and flesh and cannot, therefore, do well in a battlefield. But history tells us that at least some Jainas like Vimala, Vastupāla, Udayana and Tejāgadahiyā were gallant generals and military leaders who served their chiefs with remarkable loyalty and gallantry and proved equal to the generals hailing from war like races such as Rājputs, Jats and Muslims, so the general effect was to make the followers of Jainism averse to fighting which amounted to voluntary disarmament. But the principle of *ahimsā* did not prevent them from responding to the call of duty when extraordinary circumstances faced them.

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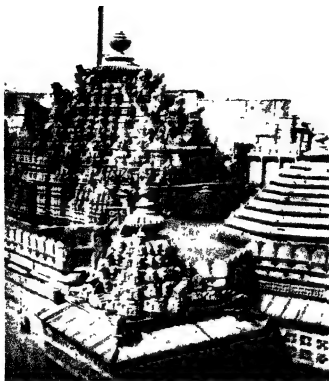
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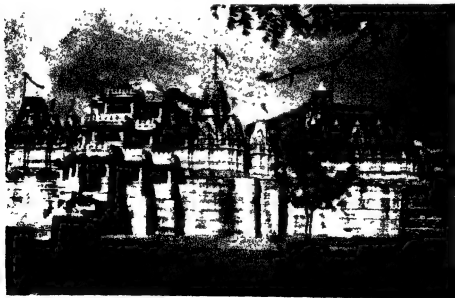
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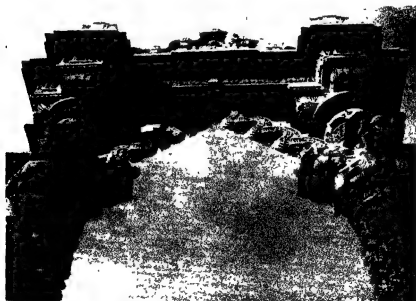
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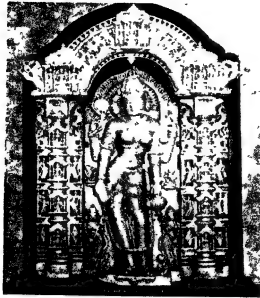
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JĪVARĀJA JAINA GRANTHAMĀLĀ

GENERAL EDITORS:

Dr. A. N. Upadhye & Dr. H. L. Jain

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